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NOVEMBER • DECEMBER 1960

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**MENC DIVISION MEETINGS.** Dates and locations for the 1961 MENC division meetings are as follows: Eastern, January 13-16, Washington, D.C.; Southwestern, January 27-30, Albuquerque, New Mexico; Northwest, March 15-18, Spokane, Washington; Western, March 26-29, Santa Monica, California; North Central, April 6-10, Columbus, Ohio; Southern, April 20-22, Asheville, North Carolina.

**MENC NATIONAL CONVENTIONS.** Here are the dates of the next three biennial conventions of the Music Educators National Conference:

1962—March 16-20, Chicago, Illinois  
1964—March 6-10, Philadelphia, Penna.  
1966—March 18-22, Kansas City, Missouri

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the above dates.

**CBDNA BIENNIAL CONVENTION.** The Eleventh National Conference of the College Band Directors National Association will be held at the Conrad Hilton Hotel, Chicago, Illinois, from Friday, December 16 through Saturday afternoon, December 17, 1960. Two general sessions will be devoted to proposing and settling on an instrumentation for the college band. Sigurd Rascher and his daughter Karin will be soloists with the Northwestern University Concert Band, John Paynter, conductor, in the premiere performance of William Latham's "Concerto Grosso" for saxophones and band. Other activities will include the reading of new music; a session on the marching band, another on intonation; and the distribution of band music and transcriptions approved by a special CBDNA committee. Additional information may be obtained from MENC headquarters, 1201 Sixteenth Street N.W., Washington 6, D.C.

**JOINT MUSICOLOGICAL MEETING.** The International Musicological Society will hold a joint meeting with the American Musicological Society from September 4 to 11, 1961, with headquarters at Columbia University, New York City. No formal papers will be read at the New York Congress; instead, the sessions will be devoted to discussion groups. The current secretary general of IMS is Ernest Mohr, Basel, Switzerland; Oliver Strunk, Princeton University, is AMS president.

**"OUR MUSICAL HERITAGE"** will be the theme of the biennial convention of the Music Teachers National Association to be held in Philadelphia, Pennsylvania, from February 25 through March 1, 1961. Distinguished speakers will include Senator Jacob K. Javits of New York; Julius Herford, pianist-conductor-musicologist; and Reginald Allen, executive director for operation, Lincoln Center for the Performing Arts. The Philadelphia Orchestra will hold an open rehearsal, with composers Samuel Barber, Roy Harris, Richard Yardumian, and Walter Piston in attendance, and assisted by Paul Callaway, organist and choirmaster, National Cathedral, Washington, D.C. and Anshel Brusilow, first violinist with the Philadelphia Orchestra. Noted artists Martial Singher, baritone, and Anna Kaskas, contralto, will be presented in solo performances. Current MTNA president is LaVahn Maesch, Lawrence College Conservatory of Music, Appleton, Wisconsin.

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## Fourth General Assembly of the International Society for Music Education Vienna, Austria

June 25-July 2, 1961

Other summer workshops:

Vienna (Baden) July 7-July 27  
Mozarteum, Salzburg July 27-August 2, 1961

**MID-WEST NATIONAL BAND CLINIC.** Four past presidents of the American Bandmasters Association will be guest conductors of the All-American Bandmasters Band in the grand finale concert of the Mid-West National Band Clinic at the Hotel Sherman in Chicago on Saturday, December 17. This band of 100 school bandmasters from all parts of the United States and Canada will be conducted in the first half of the concert by Arthur Fiedler, conductor of the Boston "Pops," and in the second half by Karl King, director for 40 years of the Fort Dodge, Iowa, Municipal Band; Peter Buys, director for 40 years of the Hagerstown, Maryland, Municipal Band; Harold B. Bachman, retired director of bands, University of Florida, Gainesville, and present acting head of the Department of Music; and Earl D. Irons, for 33 years director of bands at Arlington State College, Texas, who has now retired. The 4-day band convention—from December 14 through December 17—will feature eight bands and 10 instrumental clinics. Program or hotel reservation cards are available from Lee W. Petersen, 4 E. 11th St., Peru, Illinois.

**NASM MEETING.** The National Association of Schools of Music will hold its 36th annual meeting at the Palmer House in Chicago, Illinois on November 25 and 26, 1960. Association commissions will meet on November 22 and 23. Earl V. Moore, who is on retirement furlough as dean of the University of Michigan's school of music and has now become the head of the University of Houston's music department, will speak on "Music and Higher Education." The Honorable Frank Thompson, United States representative from Texas, will speak on "National Legislation Affecting the Arts." Current officers of NASM include: president, Thomas Gorton, dean of music at the University of Kansas, Lawrence; treasurer, Frank B. Jordan, Drake University, Des Moines, Iowa; vice-president, Duane Branigan, University of Illinois, Urbana; secretary, Thomas Williams, Knox College, Galesburg, Illinois.



**LUCRECIA R. KASILAG**, dean, College of Music and Arts, Manila, Philippines, is shown above with Vanett Lawler, executive secretary of MENC, in a photograph made when Miss Kasilag was in Washington on tour with the Bayanihan Dance Group. Miss Kasilag, a noted music educator, is a guiding light of the Bayanihan Group that draws its superlative repertoire from folk music and dance. A highly successful 1959-1960 world tour will be repeated beginning in September 1961.

On the 14th anniversary celebration of the Philippine Republic, July 4, Miss Kasilag received two national awards. The first was the Republic Cultural Heritage Award in music for her "Toccata for Percussions and Wind," a chamber music composition scored for Muslim native music and traditional western instruments, adjudged as the outstanding contribution in the field of music for the period 1958 to 1960. The second award was the Presidential Medal of Merit and Plaque for "leadership and outstanding contribution to music and arts."





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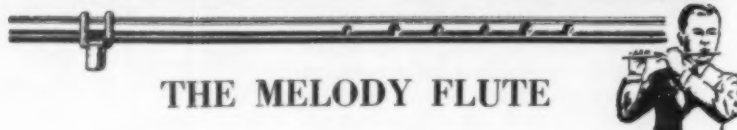
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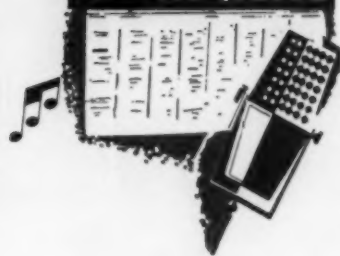
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### IN THE NEWS



**HAROLD SPIVACK**, chief of the Music Division of the Library of Congress, represented the National Music Council at the biennial meeting of the International Music Council held in Paris in October. The International Music Council is an organization to which belong international organizations in various fields of music including the International Society for Music Education, the International Folk Music Council, the International Society for Contemporary Music, the International Federation of Musical Youth (Jeunesses Musicales), the International Musicological Society, the International Association of Music Libraries, the International Federation of Musicians.

At the October meeting of the International Music Council the International Society for Music Education was represented by President Gerald Abraham of the Department of Music of the University of Liverpool, England, and Secretary-General Egon Kraus, Cologne, Germany, who is also the secretary-general of the International Music Council.

**NATS FELLOWSHIP PROGRAM.** The National Association of Teachers of Singing has announced a Fellowship Program as an integrated program of study and self-development for its members. As a constructive measure and as a direct outgrowth of the NATS Workshop Program, the American Institute of Vocal Pedagogy was established with the purpose of supplementing and improving the objectives of the Workshops. Specimen examinations with bibliographies are available for 25c a set; a complete set covering all subjects, \$1.00. For full information write John Toms, Northwestern University, School of Music, Evanston, Illinois.

**YEAR ABROAD.** Oberlin College has sent the third—and largest—class of juniors in its Conservatory of Music to Salzburg, Austria, to study abroad for the academic year 1960-1961. A total of 120 students sailed in mid-September to arrive in Salzburg in time to begin classes October 3. The academic year in Salzburg, transportation included, costs the student no more than an equivalent year spent on the campus in Oberlin. The four-member staff administering the program is headed by Robert W. Deahl.

**AIRBORNE TELEVISION.** Frances Andrews, professor of music education, Pennsylvania State University, University Park, recently participated as a consultant in music education to the Midwest Airborne Program in Television. Beamed to grades 1-6, the program was transmitted from a plane circling Indiana and received via two networks in six states.

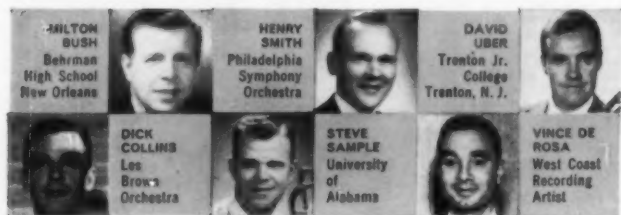
**CONN'S 85TH ANNIVERSARY.** The Conn Corporation celebrated its 85th anniversary with a banquet ending the company's twentieth sales school. The school is a concentrated one-week course on sales techniques which Conn has offered since 1937, with the exception of the war years. Students from over 38 states and Canada were present at the banquet honoring the music industry and its members.



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"SERVICE THROUGH MUSIC." At the 35th biennial convention of Mu Phi Epsilon, national professional music sorority, in Santa Monica, California, in June 1960, substantial grants were made to music therapy, international music relations, scholarships for collegiate members, and music in settlement schools. The 1962 convention will be held at Indiana University in Bloomington. Officers elected for the next two years include president, Rosalie Speciale, San Jose, California; first vice-president, Bettylou Scandling, New York City; second vice-president, Janet Wilkie, Seattle, Washington; third vice-president, Mary Frances Gresham, Wichita, Kansas; fourth vice-president, Helen Purcell Maxwell, Chicago, Illinois; fifth vice-president, Janese Ridell, Lincoln, Nebraska; and editor, Ruth Havlik, Minneapolis, Minnesota. Virginia Porter Fiser, Wichita, Kansas, will continue as national executive secretary-treasurer.

STANDARD SCHOOL BROADCAST began on October 13 and will continue through May 4, 1961. "Music—Passport to the World" is the theme of the 33rd annual Standard School Broadcast course. The 1960-1961 series comprises the first half of a two-year course of weekly half-hour programs devoted to music in relation to the geography, history, legends, art, literature, and everyday life of various cities and countries. The School Broadcast, radio's oldest network musical and educational program, is heard regularly by more than 2,500,000 American students. Correspondence regarding these programs should be addressed to the Standard School Broadcast, 225 Bush Street, San Francisco 20, California.

NEW DEPARTMENT, NEW HEAD. Allen C. Lannom, a member of the Boston University faculty since 1951, has been named to head a new department of applied music and performance at the university's School of Fine and Applied Arts. Mr. Lannom, who is conductor of the Choral Art Society and Chapel Choir at the University and also associate professor church music, will be responsible for "all phases of the applied music program."



FOR SCHOLARSHIP. Dr. Joseph E. Maddy (left), president of the National Music Camp and C. A. Foy, general manager of G. Schirmer, Inc., are shown above at the dedication of the G. Schirmer Centennial Scholarship Cabin in Interlochen, Michigan. The cabin will provide income for two scholarships a year to the National Music Camp. It was donated by G. Schirmer in connection with the firm's forthcoming (1961) centennial.

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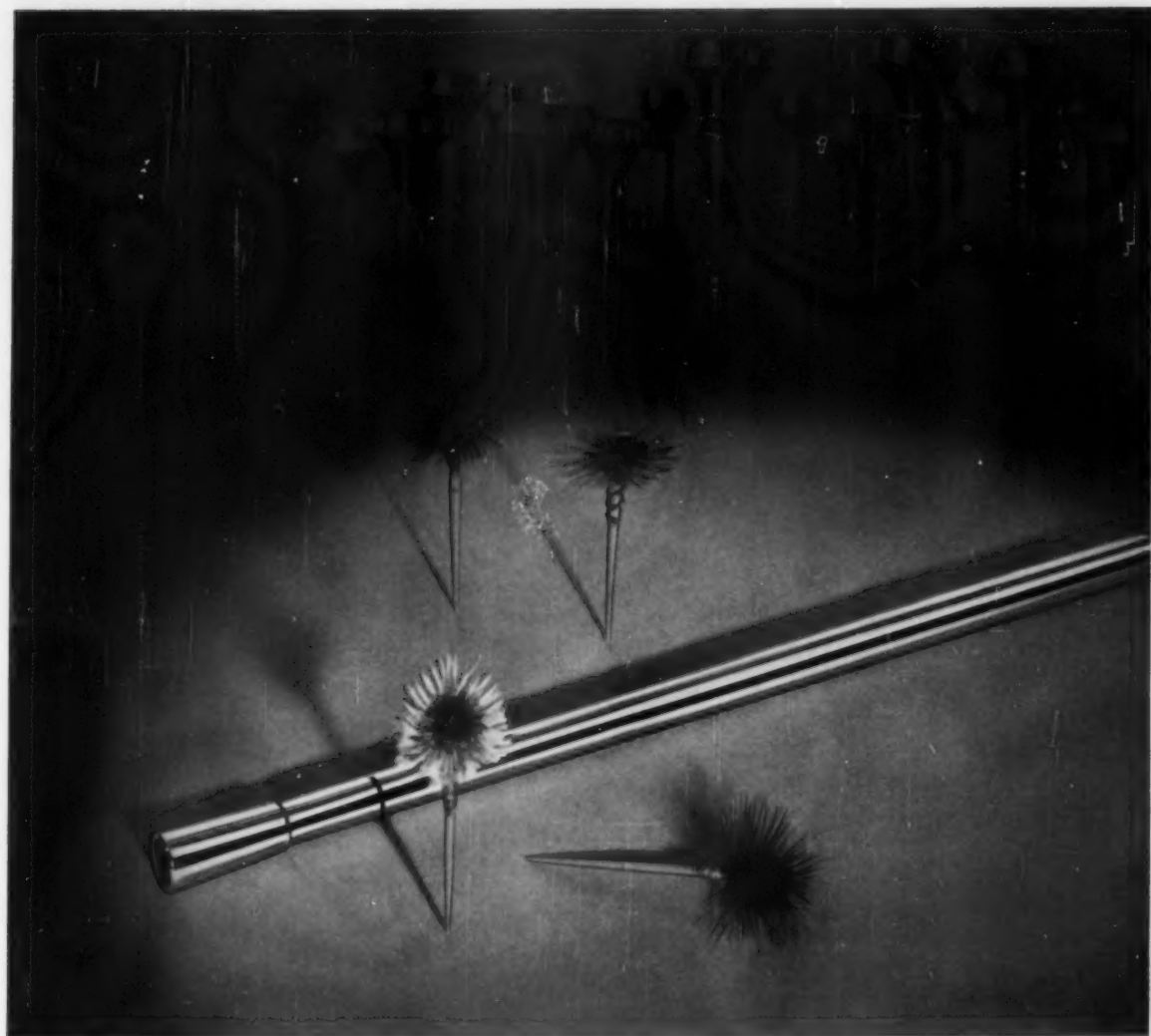
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**KENTUCKY STATE CONVENTION.** The state convention of the Kentucky Music Educators Association will be held January 13-14 in Lexington. The State Music Educators Activities 1960-1961 Calendar printed in the September-October issue of Music Educators Journal unfortunately reported the dates incorrectly. The error is regretted.

**SYMPHONY LEAGUE RE-ELECTS.** John S. Edwards, manager of the Pittsburgh Symphony, has been unanimously re-elected president of the American Symphony Orchestra League for the coming year. He has been president since June 1955. Re-elected to office also were vice-presidents George Irwin, conductor of the Quincy Symphony and president of the Quincy Society of Fine Arts, Quincy, Illinois; Mrs. Fred Lazarus, III, board member of the Cincinnati Symphony; and R. H. Wangerin, manager of the Louisville orchestra and the Louisville Fund. Helen M. Thompson, executive secretary-treasurer since June 1950, was also re-elected.

**NEW OPERA FOR CHRISTMAS.** An original 90-minute Christmas opera entitled "Golden Child" will be given a television premiere on the Hallmark Hall of Fame series on the NBC-TV network on Friday, December 16 at 8:30 p.m. EST. The opera is the work of Paul Engle, Iowa poet who wrote the libretto, and Philip Bazanson, an Iowa composer who wrote the score. Both men are on the faculty of the State University of Iowa. Patricia Neway and Jerome Hines will sing the leading roles.

**NEW DEANS.** Allen P. Britton and John A. Flower have been appointed assistant deans for the School of Music at the University of Michigan, Ann Arbor. Mr. Britton, professor of music education, will continue as a teacher of graduate studies in music education and will devote about one-half of his time to administrative duties. Mr. Flower will also continue some of his teaching duties in the theory department but will be in charge of admissions to the School of Music among other administrative duties.

**THOMAS S. RICHARDSON** has assumed the position of chairman of the Music Department for the Blue Island (Illinois) Community High Schools. The appointment was effective October 1. Mr. Richardson will continue as a consultant to the Office of Public Instruction on special call. The latter is also a new position and was reported in the September-October issue of MEJ.



**MR. AND MRS. JAMES ALLAN DASH** are shown broadcasting over Radio Free Europe from RFE headquarters in Munich, Germany. Mr. Dash organized the All-America Chorus which toured Europe during the summer of 1960 as it has in six past seasons and will again in the summer of 1961. Radio Free Europe is supported by contributions from the American people and is a network of 28 powerful transmitters which broadcast more than 2700 hours each week to Poland, Czechoslovakia, Hungary, Romania and Bulgaria.

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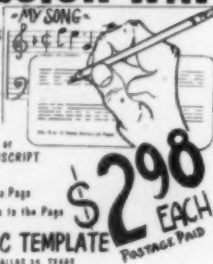
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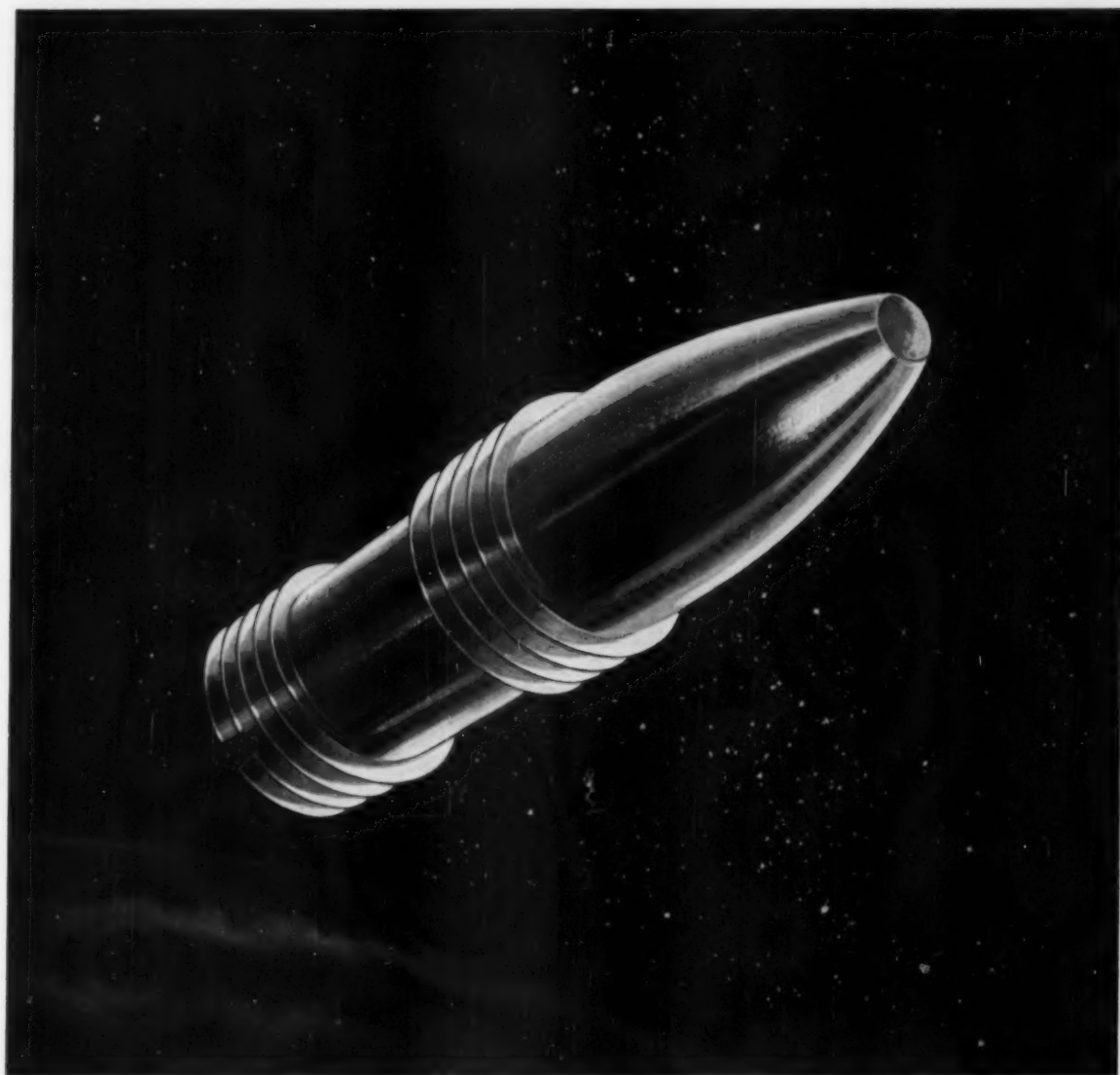
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**UNESCO CONFERENCE.** The eighth national conference of the U. S. National Commission for UNESCO will be held in Boston October 23-26, 1961. Africa south of the Sahara is scheduled as the focus of the conference. Vernon McKay, member of the National Commission, vice president of the African Studies Association, and professor of African studies at the School of Advanced International Studies, Johns Hopkins University, Washington, D.C., has been appointed chairman of a committee to plan and organize the conference. Boston University will be host.

**MONTANA EDUCATORS HANDBOOK.** A cooperative project involving the National Education Association's Publication Division and the Montana Educator Association has resulted in an experimental edition of a handbook for members. The handbook is designed to serve the classroom needs of teachers as well as to strengthen their professional or organization activities at all levels. Distribution to all association members in Montana will be followed by detailed evaluations.

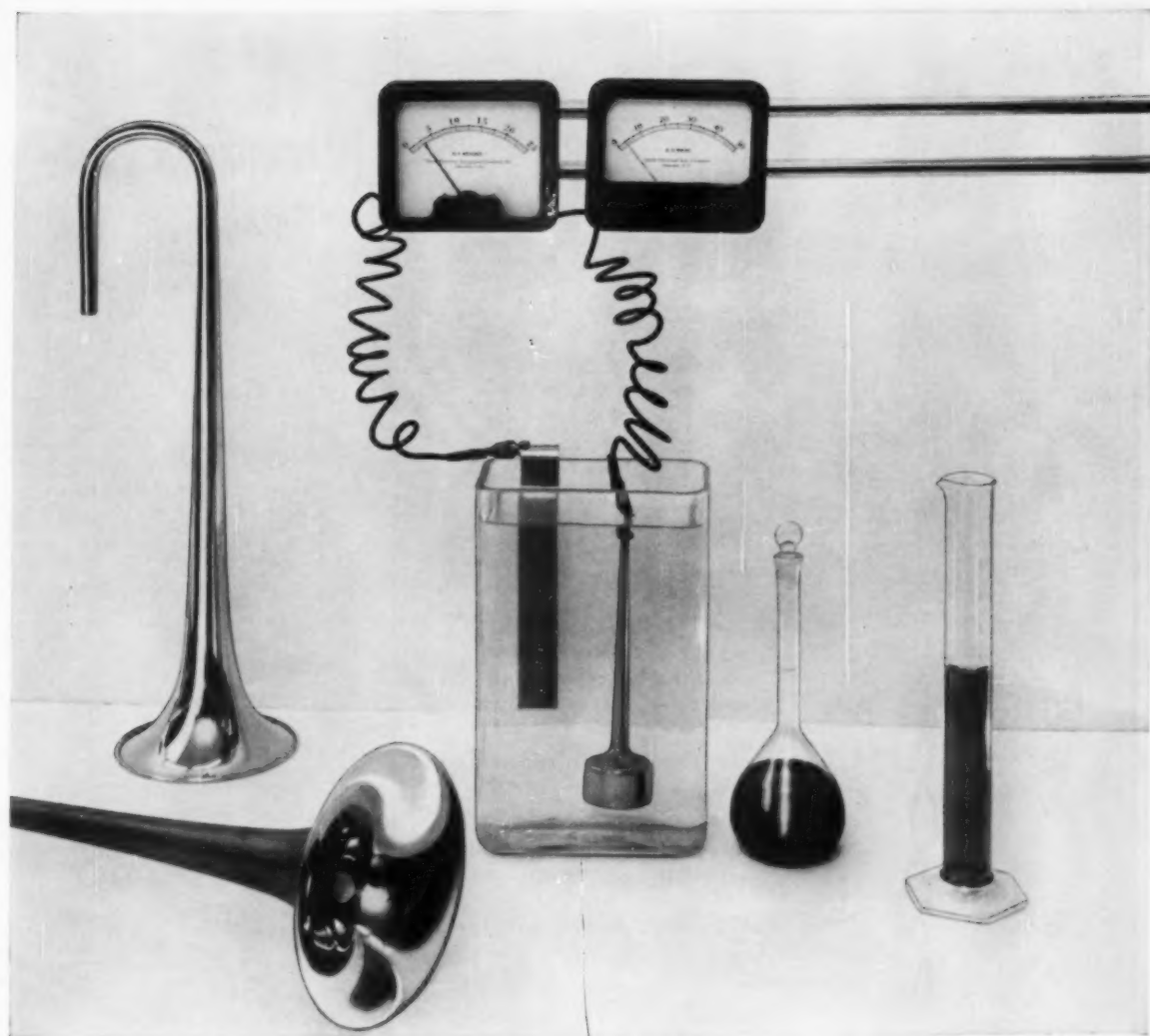
**MAJOR PURCHASE.** Morse M. Freeman, Inc., recently purchased the sheet music stock and fixtures from Sherman, Clay & Co., located in San Francisco, Oakland, and San Mateo. The merchandise has been consolidated from all three stores at 154 Sutter Street, Suite 308, San Francisco 4, California.

**MUSIC ON TELEVISION.** The beginning of a series of 64 music lessons was begun on September 26 when the "Music Theater" was telecast in Maine and New Hampshire. The series will present two new lessons each week with two repeats of each lesson. Commercial stations are cooperating so that all of Maine as well as all of New Hampshire may have access to this series for primary grades. An instruction outline was written by Jan Kok, the television teacher, and made available through the superintendents for the teachers of kindergarten through grade 3. The guide is organized so that it may help the classroom teacher who has no music resource person or it may help as a supplement to the work presented by the music teacher.



**SUCCESSFUL COUNTY CONCERT.** Pictured above is the quartet of music educators who were responsible for the highly successful first massed choir concert ever given in Phillips County, Colorado. Over 750 elementary children sang in the May 1960 concert, and received certificates for learning the required list of 12 songs provided by Colorado State College at Greeley. From left to right, Earlean F. Jung, Phillips County superintendent; Dorothy E. Johnson, vocal instructor at Holyoke, Colorado; Marvin George, guest conductor from Colorado State College at Greeley; and Albert Knott, vocal instructor at Haxtun, Colorado. The accompanist was Mrs. Harry Bradford of Haxtun.





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♦ **HUGH HODGSON** retired at the end of the summer of 1960 as head of the University of Georgia music department. Mr. Hodgson founded the department in 1928 and headed it until his retirement.

♦ **CLEMENTINE WHITE** is now teaching harp and piano at the University of Florida in Gainesville. Miss White previously taught at Stephens College, Columbia, Missouri.

♦ **HOWARD E. MARSH** has joined the faculty of the music division of the State University College of Education, Fredonia, New York. Mr. Marsh has been director of music at Hastings-on-Hudson, New York, for the past 17 years.

♦ **WARREN SCHIMNOWSKI** has recently resigned as president of the South Dakota Music Educators Association in order to enter the insurance business. Acting president of SDMEA is Scott Dexter of Huron, South Dakota.

♦ **JACK W. FRANCIS** has moved from Bremerton, Washington to Vancouver, British Columbia, Canada where he has replaced Wallace Hannah as Director of Music Education in Vancouver.

♦ **RICHARD P. WELLOCK** became head of the music department, Fairmont State College, Fairmont, West Virginia, on September 1. He was formerly Director of Music for the Mercer County Schools, Princeton, West Virginia.

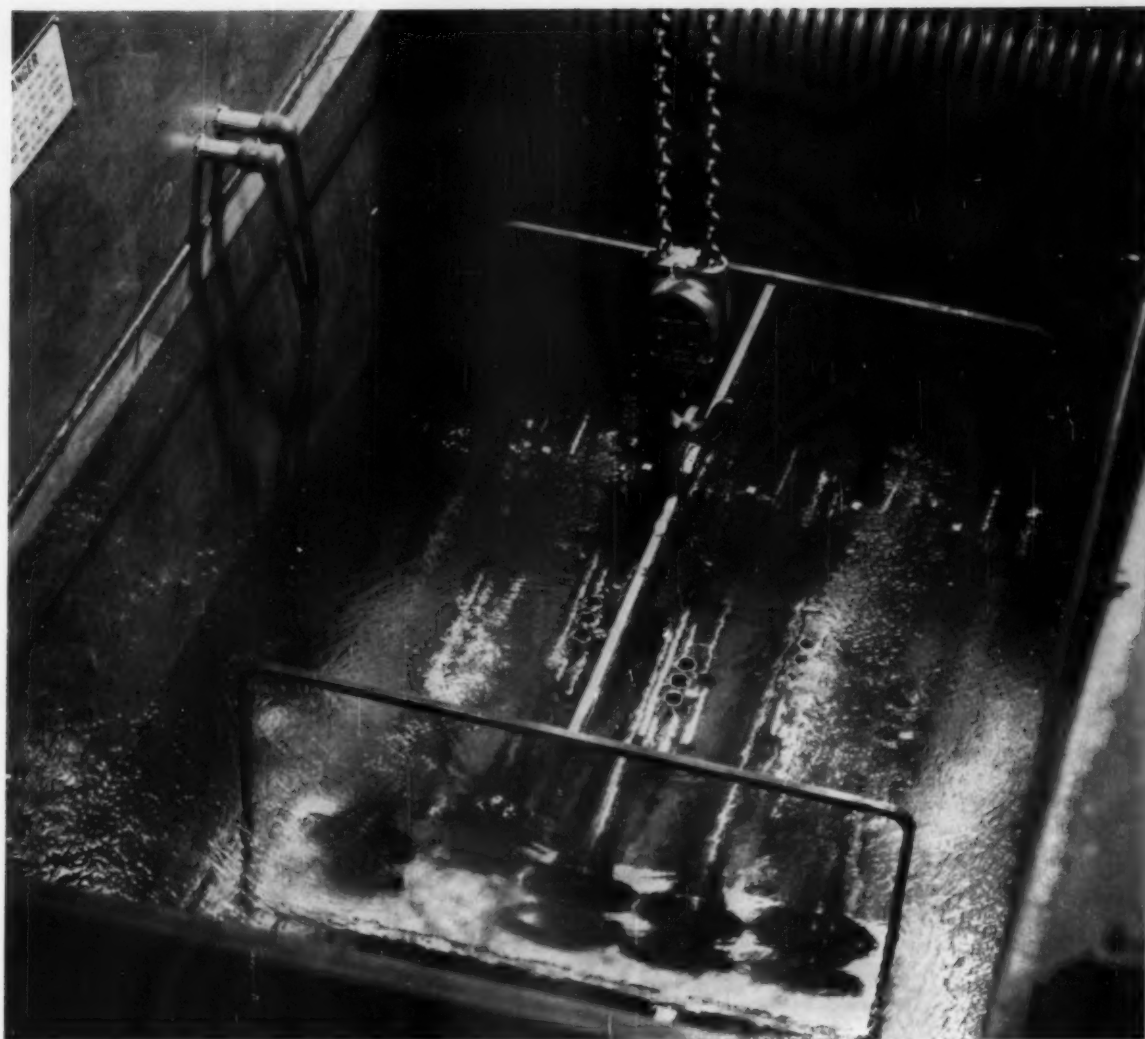
♦ **EDWARD C. TROUPIN**, who has been on the faculty at Ithaca College, Ithaca, New York, is now teaching violin and chamber music and is associate conductor of the symphony orchestra at the University of Florida in Gainesville.

♦ **HORACE LEE DAVIS** has joined the faculty at Loretto Heights College, Denver, Colorado, as voice professor. Mr. Davis has been voice professor at Colorado Woman's College for 16 years.

♦ **ROBERT G. QUAYLE** will teach bassoon and marching band technique at the State University College of Education, Fredonia, New York. He was formerly director of instrumental music at New Baltimore, Michigan and a teaching assistant at the University of Michigan.

♦ **H. JEAN HEDLUND**, former music instructor at Kansas State College in Manhattan, has been appointed associate professor in the Music Department of Northern Michigan College, Marquette, where he will teach double reeds and theory.

♦ **EDWIN GERSCHEFSKI** has begun his new duties as head of the University of Georgia music department. Previously Mr. Gerschefski was for 19 years on the music faculty of Converse College in Spartanburg, South Carolina, and was dean of the Converse School of Music from 1945 to 1959. He was chairman of the department of music at the University of New Mexico for the academic year 1959-1960.



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♦ **CALVERT BEAN** has been made director of publications for the Theodore Presser Company of Bryn Mawr, Pennsylvania. For the past several years Mr. Bean has taught a variety of courses in music theory and history at the College of St. Catherine and the Universities of Missouri and Illinois. Another important appointment at Theodore Presser Company is that of **William Sandberg** as sales manager. Mr. Sandberg is a well-known lecturer and conductor as well as music publisher.

♦ **JOHN ZURFLUH** has been named to succeed the late Helen Boswell as supervisor of music in Louisville (Kentucky) public schools. Mr. Zurfluh had been one of two assistants to Miss Boswell since 1944. The other is **Lillian Carpenter**, who will continue in that post. Succeeding Mr. Zurfluh is **Bessie Hand Browning**, a special teacher of music in the "helping teacher program" since 1947.

♦ **SIGFRED MATSON**, head of the music department at Mississippi State College for Women at Columbus, is the new editor of "Mississippi Notes." **Jay Robinson** of Fairmont State College, Fairmont, West Virginia has succeeded **Earl Houts** of West Virginia Institute of Technology as editor of "Notes A Tempo," official publication of the West Virginia Music Educators Association.

♦ **ARTHUR W. REARDON**, assistant professor of education at the University of Maine in Orono, has been named director of the university's audio-visual service. He succeeds **Clarence O. Bergeson** who has accepted a position as associate professor of education at Pennsylvania State University, where he will teach courses in the audio-visual field.

♦ **JOHN R. WHITE** joined the Indiana University faculty in September 1961 as professor of music. Mr. White has been director of music at the University of Richmond in Virginia. He will replace **Paul Nettl**, internationally known musicologist who retired last year, in the teaching of music literature courses.

♦ **HERMAN GODES** has been appointed associate professor of music at the West Virginia University School of Music. Mr. Godes, a concert pianist, has just returned from a successful concert tour of England, Holland, Switzerland, and Scandinavia. In his new post, he will serve as both teacher and concert artist.

♦ **ASTRID W. GUSTAFSON** retired at the end of the 1959-1960 school year after 47 years with the Rockford (Illinois) public schools. For 32 years Miss Gustafson was supervisor of music. She is succeeded by **Ralph E. Hall** who has been a member of the Rockford music staff since 1940.

♦ **GRANT BEGLARIAN**, one of the twelve young composers who received Ford Foundation grants in 1959, has joined the staff of the Music Department of Prentice-Hall, Inc. Mr. Beglarian won the Gershwin Award in 1958 for his composition "Divertimento" which was subsequently performed by the New York Philharmonic. Also joining Prentice-Hall is **Mary Beck**. Now a music consultant, Miss Beck was formerly a music teacher in the public schools of Greenwich, Connecticut.

♦ **CORRECTION.** A line of type was inadvertently dropped from an item about the new appointment of **M. ALBERT BICHSEL** that appeared in the September-October issue of the Journal. Mr. Bichsel, long time professor of music at Valparaiso University, Indiana, is now professor of church music and chairman of the department at Eastman School of Music, Rochester, New York. As correctly reported, Mr. Bichsel is also director of music at the Colgate Rochester Divinity School and will direct the choir and chorus there.





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♦ MARGARETTA CAREY has been appointed to represent music education in the Pennsylvania Department of Public Instruction at Harrisburg with the title "Advisor, Music Education." Miss Carey received her Ed. D. degree at Pennsylvania State University and has been serving on the faculty of Ball State Teachers College, Muncie, Indiana. Pennsylvania music educators are happy to welcome Miss Carey to state-wide service and leadership, so seriously missed since the death in 1957 of M. Claude Rosenberry, for many years known nationally as "Mr. Pennsylvania Music Education."

♦ JOHN GRAHAM, Bourbon County High School, Paris, Kentucky, has been appointed Editor of the Blue Grass Music News, filling the vacancy caused by the death of Helen Boswell.

♦ GORDON W. BIRD is now associate professor in charge of band activities, Northern Illinois University, De Kalb. Mr. Bird returns to the professional field after a number of years on the staff of the Monroe Company, Colfax, Iowa.

♦ HARRY B. PETERS has joined the faculty of the University of Wisconsin in Madison as professor of music. Since 1949 Mr. Peters had been an associate professor in woodwinds and conducting at State University Teachers College, Fredonia, New York. For the past nine summers Mr. Peters has been on the summer music clinic faculty at the University of Wisconsin.

♦ HASKELL W. HARR has been appointed director of the educational department of the Slingerland Drum Company. Mr. Harr, who recently retired as band director of School District 152, Harvey, Illinois, will continue as head of the percussion department of VanderCook College on Saturdays and during summer sessions. As director of the educational department at Slingerland, Mr. Harr will be available to conduct percussion clinics and will maintain a question and answer correspondence with music educators, band directors, and students.

♦ JOSEPH W. CLOKEY, well-known lecturer on music and composer of choral works, died of a heart attack in mid-September. He was seventy.

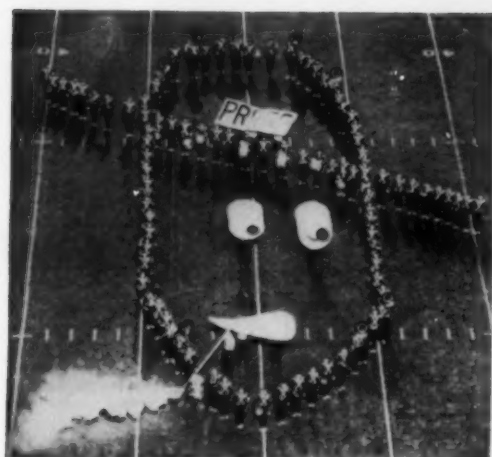
♦ JUNE E. BORNOR, a pioneer in the school orchestra field, died in early August. He had served in Rockford (Illinois) for 38 years, building the orchestra program from modest beginnings to a combined East-West high school orchestra of over 200 players. Upon his retirement in 1956 Mr. Bornor was presented with the Distinguished Service Award from the Rockford board of education.

♦ PAUL CUNNINGHAM, Director of Public Affairs of the American Society of Composers, Authors and Publishers, died at his home in New York City in mid-August. He served as president of ASCAP from 1956-1959 and had been a member of the organization since 1921.

♦ JOSEPH A. FISCHER, President of J. Fischer & Bro., Glen Rock, New Jersey, died October 6, 1960, at his home in Ridgewood, N.J. Mr. Fischer, who grew up in music publishing, was the son of George Fischer, whose father founded the firm in 1864, and who was its president many years. Always active in the Music Educators National Conference and in the music industry auxiliary of MENC, he was secretary-treasurer, vice-president and president of the Music Education Exhibitors Association (now Music Industry Council), 1930-1940. From 1927 until his death, he was a contributing member of the MENC.

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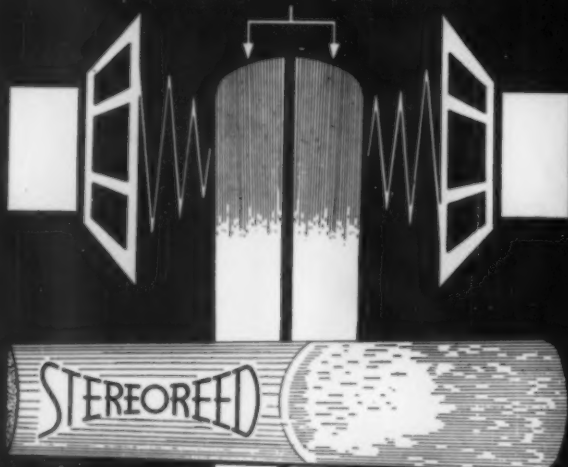
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The second film, a 20-minute feature in full color and with full sound, is available for any school. It describes the "Science of Sound and Musical Tone" exhibit in complete detail. Bookings for school showing may be made through the nearest Hammond Organ store, or writing to Judd Taylor, Educational Director, Hammond Organ Company, 4200 W. Diversey Avenue, Chicago 39, Illinois.

**PUBLIC KINDERGARTENS.** Elementary Instructional Service of the National Education Association has published a 6-page folder that states the advantages of beginning school early for children under 6. Single copies are free by writing to Elementary Instructional Service, NEA, 1201 Sixteenth Street, N.W., Washington 6, D.C.

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**FACT-FILLED BOOK.** Schmitt, Hall & McCreary has again published "Music Directors' Desk Book," marking sixty years of service—1901-1961. Set up on a calendar basis, the 96-page booklet is filled with handy facts, addresses, suggestions. In addition it is well-organized and indexed, and provides space for making reminder notes or adding special addresses. Send all correspondence and orders to Schmitt, Hall & McCreary Company, Park Avenue at Sixth Street, Minneapolis 15, Minnesota.

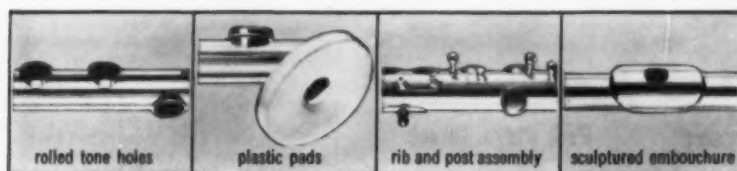
**PRACTICE DRUM SET.** Rogers Drums is now distributing the FIPS "silent" practice drum sets. This is said to enable professional drummers or students to practice with the true size and feel of drums without the sound. The set consists of bass drum, snare drum and stand, small and large tom-toms, cymbal holder, and three cymbal mufflers, which can be bought singly or as a whole. For information write Ben Strauss, Rogers Drums, 740 Bolivar Road, Cleveland 15, Ohio.





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**CORONET FILMS CATALOG** has been issued for 1960-1961. The catalog contains descriptions and purchase information on each of nearly 950 Coronet instructional films and includes a list of libraries from which the films may be rented. For further information write Coronet Films, Sales Department, 65 E. So. Water Street, Chicago 1, Illinois.

**NEW CHRISTMAS CAROL.** Each Christmas a new song is written for the teachers and children of the Trenton Public Schools. Each year the New Jersey Education Association "Review" offers its readers single copies of the song for the asking. This year members of Music Educators National Conference have been extended the same invitation. The music for the 1960 Christmas song was written by Albert W. Wassell, the words by Hugh R. Rogers, Lt. Col. AUS retired. To receive a free copy of "When It's Christmas" write Albert W. Wassell, Director of Music, Board of Education, 9 South Stockton Street, Trenton 10, New Jersey.

**RECORDS FOR THE ROAD.** North American Philips Co., Inc., has announced the "Auto Mignon," a fully automatic hi-fi record player especially designed for use in automobiles. Easily installed, the record player accommodates 45 RPM records. Special built-in shock absorbers have been fully tested to compensate instantly for sharp turns and rough braking or back roads without jarring the stylus or affecting the record. Further information may be obtained by writing to North American Philips Company, Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, Long Island, New York.

**FILMS FOR ELEMENTARY GRADES.** Indiana University has issued the 1960 catalog covering films for elementary grades and containing subject headings and a grade level index for 1614 films suitable for grades 1-6. Also issued is "Films for Teacher Education," a 117-page catalog containing essential information on 566 films useful in pre-service and in-service teacher education programs. For full information write Gene Hinton, Audio-Visual Center, Indiana University, Bloomington, Indiana.

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**SONGS OF THE CIVIL WAR.** Columbia University Press has recently published "Songs of the Civil War," edited and compiled by Irwin Silber. The new volume contains many generally unknown facts about the Civil War; for instance, "Dixie" was originally written by a Northerner to be sung in a New York minstrel show. Along with well-known Civil War songs, numerous less familiar ones are included.

**EDUCATION SUPPLEMENT.** The Saturday Review, with the sponsorship of the Fund for the Advancement of Education, will carry each month a special supplement on schools and learning under the editorship of Paul Woodring, educational consultant of the Fund for the Advancement of Education. The first of these supplements was published in the September 17 issue of the well-known weekly literary magazine.

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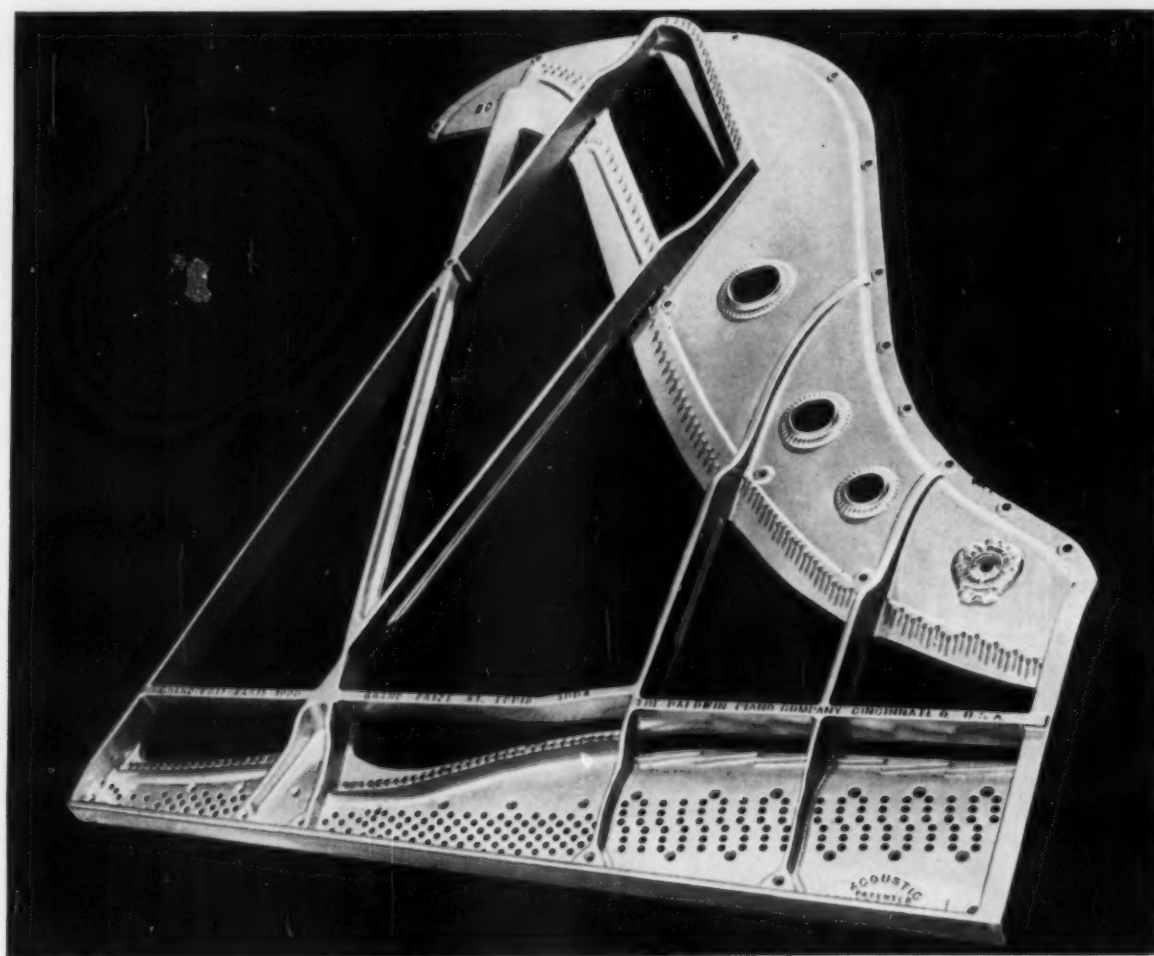
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**RECORDS FOR SCHOOL AND LIBRARY USE.** Capitol Records has issued a new catalog for 1960-1961. This educational catalog presents recommended phonograph records for school use and includes the Angel listings as well. This marks the first time that the entire catalog of Capitol and Angel has been screened for records particularly suited for educational use. For further information write Capitol Records Distributing Corp., 1750 North Vine Street, Hollywood 28, California.

**THE MUSIC TEACHER** is an old established British publication that would be of interest to music educators in this country. The September 1960 issue (Volume XXXIX, No. 9) contains a most interesting article on the competitive music festivals in Great Britain. A year's subscription in the United States costs four dollars and may be obtained from the publishers, Evans Bros., Ltd., Montague House, Russell Square, London, W.C.1. Music in Education, edited by William Elkin has been more recently mentioned in the Journal. A bi-monthly with an overseas subscription rate of \$1.75, this periodical is published at 160 Warlow St., London, W.1.

**SNARE DRUM FILM.** A 20-minute sound film on snare drumming is now available for rent or purchase. The 16 millimeter film was made under the direction of Emmett R. Sarig, director, extension music department of the University of Wisconsin, and co-sponsored by the Slingerland and Leedy Drum Companies. Rental is \$2.50 per day; full purchase, \$80.00. For further information write: Bureau of Audio-Visual Instruction, University Extension, The University of Wisconsin, 1312 Johnson Street, Madison 6, Wisconsin.

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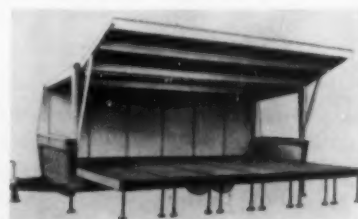
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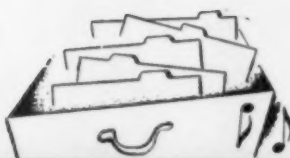
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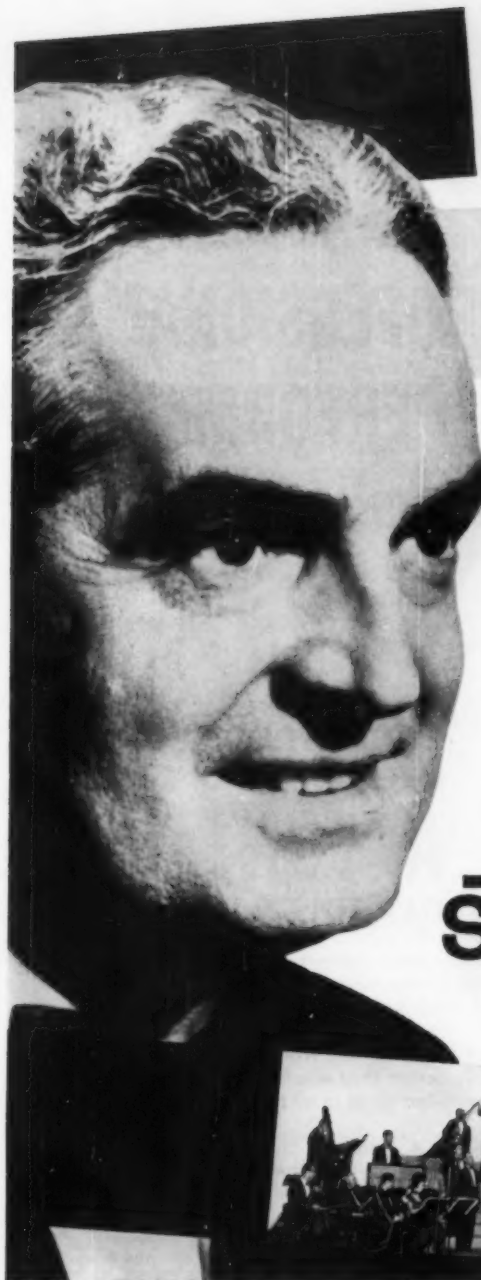
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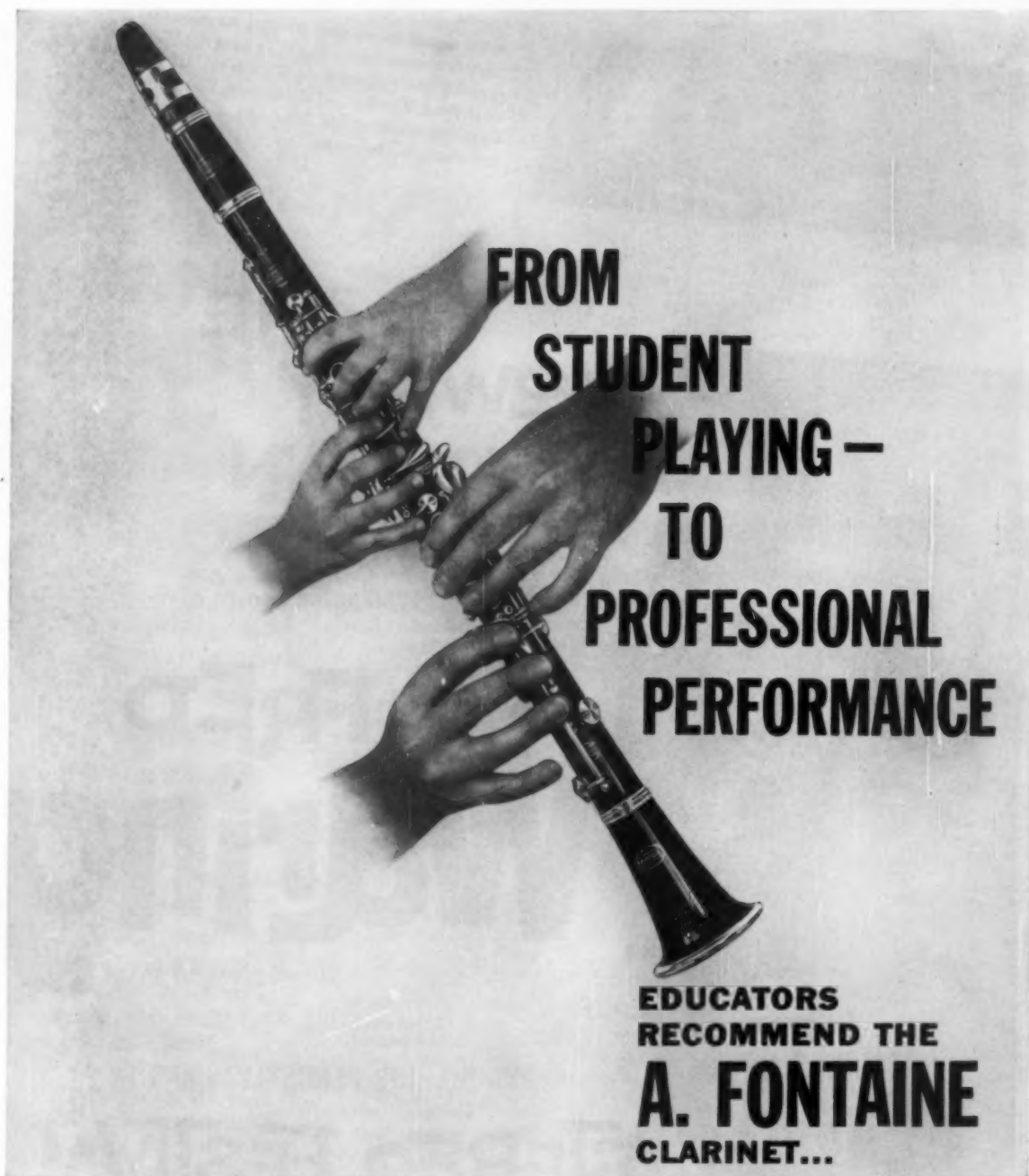
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# The Development of a College Curriculum In Music Education

KARL WILSON GEHRKENS

IT WAS IN 1907 that I was asked to take charge of the "Public School Music" classes in Oberlin Conservatory of Music, and the actual teaching of music to the children in the Oberlin public schools. The Conservatory position paid \$300.00 a year; the public schools, \$350.00, for a total salary of \$650.00 a year—but that was fifty dollars more than the \$600.00 a year received for teaching German and algebra in the Oberlin High School during the preceding two years. Also: I loved music, and had elected to attend Oberlin because this was "a college where one could study music—if one wanted to—while taking a pre-med course."

After two or three years as a pre-med student I decided to give it up and become a teacher or school administrator, so I took all the courses in philosophy, psychology, and education that were offered at that time by the college, as well as several years of music theory and ear training (under Heacox and Lehman), three years of organ under Andrews, two of music history under Edward Dickinson, and some work in piano and singing. I spent six years in college and upon graduating in 1905, I was a pretty good all-round musician, although without a notion of becoming a professional. I was sure at that time that my lifework would be in the field of general education, and I knew a bit about both the past and the present of education—from Comenius, Pestalozzi, and Rousseau down to John Dewey. A few years later I received a master's degree from Oberlin, my major being psychology (under Stetson), but my thesis consisting of a book called "Music Notation and Terminology" which was later published and is still in use. These personal things are mentioned because in the end they had a great deal to do with my later ideas concerning both life in general and music education in particular.

WHEN I became "Teacher of Public School Music" and "Supervisor of Music" in 1907 I didn't know much

about music teaching in schools, so I attended several summer courses taught by such leaders as Jessie L. Gaynor, Eleanor Smith, Robert Foresman, Thomas Tapper, and others of that generation. I also read widely in the field of general education, learned a good deal about modern methods of teaching children to read language, and later on studied under Dewey, Kilpatrick, and Thorndike at Columbia University.

A deep interest in stringed instruments prompted me in 1914 to persuade Director Charles Morrison to spend about \$100.00 for a dozen "violin outfits," and these were used both by children in the public schools and by prospective music teachers in the Conservatory. A few years later wind instrument classes were introduced in the same way, and Oberlin was one of the very first schools in the country to recognize the fact that "public school music" is not to be thought of merely as singing do-re-mi, but as an all-round introduction of children and music to each other in order to enrich the spiritual life of as many human beings as possible.

VERY EARLY in my work as a teacher of school music it was discovered that people learn musical rhythm better by means of movement than through a mathematical approach, so I began at once to use folk dancing, singing games, and especially body movements appropriate to the little pieces improvised on the school organs with which by that time all grade rooms in the public schools were provided. Later on I came upon this same idea developed into a "system" by a great educator named Jacques-Dalcroze, so I begged and cajoled until we had a Dalcroze teacher as a faculty member in the Conservatory.

Out of all these early experiences there gradually evolved the idea that music teaching in schools is a terribly important thing; that in order to cause music teaching to function more practically in human life we must include instrumental music as well as vocal; that "listening lessons" and "creative lessons" are quite as important as learning to sing and play. I learned about creative work from Calvin Cady, who was at one time a teacher in the Conservatory—back in the 1890's—but

[The author is professor emeritus of Oberlin College, Oberlin, Ohio and a past president of MENC. Mr. Gehrkens has been a guiding light in music education for many years and has made many significant contributions to the field.]

who was too "radical" for conservative Oberlin, so he left. After quite a struggle in Ann Arbor, New York, Boston, and Chicago he finally succeeded—with the aid of his wife—in establishing a private school for children in Portland, Oregon, and in this school, music, and especially creative music, was the core, and all the utilitarian subjects such as "reading, writing, and arithmetic" constituted the "fringe." I was fortunate enough to have the chance to spend an entire day with Mr. and Mrs. Cady in this school during the first semester of my sabbatical year (1926-1927) which was devoted to visiting music classes in both grade and high schools all over the country, beginning with California, Oregon, and Washington on the West Coast and ending up in Massachusetts, Connecticut, and New York in the East. I had decided long before this that longer and better courses must be developed for those who expect to teach or supervise music in schools, and during these formative years it also became apparent that if music is to touch the adolescent we must have more men teachers, especially in the high school.

IN THE FALL of 1907 the "P.S.M." course at Oberlin was two terms (two-thirds of a year) in length. There were fifteen students in the department—mostly "discards" from other departments. The next year I persuaded the faculty to lengthen the course to a full year, and after a year or two it became two years long. A plea for a three-year course was met with much misgiving at Oberlin, and the gleeful attitude at some "rival schools" was that "Old Gehrkens" was now taking a step that would ruin his Music Education department because, "No one is going to spend three whole years in merely learning to teach school music." (This reminds me of the humorous news item that was printed in a town in Connecticut long before this. It was to the effect that "Brother Jepson has been employed by the Board of Education to go around among the schools and teach our children to sing 'Mary had a little lamb' on scientific principles!")

The effect of the three-year course, however, was almost immediately a twofold one: The number of students taking music education increased astonishingly, and the students were of far higher caliber than before. A little later the origin of a four-year course will be explained, but at this point I want to say that when I retired in 1942 there were about 300 Conservatory students who were classed as either majors or minors in music education, and a degree course had been adopted which could theoretically be completed in four years but which about half of the students took four and a half years—or even five—to complete, partly because of high standards and the complexity of the course, but largely because of consistent emphasis on the idea that music teaching in schools is so important that only thoroughly qualified students should be accepted as teachers or supervisors of music.

A NEW ORGANIZATION was formed within the Music Educators National Conference in 1918, and this new group of ten was called "The Educational Council." The original idea was suggested by Charles Miller to a group of half a dozen men in the lobby of a hotel, and this writer was asked to formulate a plan for some sort of a permanent organization composed of older (and,

theoretically, wiser) music educators who might be able to impart some of their acquired knowledge and wisdom to the younger people who were just entering this comparatively new field of activity.

The original Educational Council was largely self-directed and self-organized, but we were all experienced, well-educated teachers who took their new task very seriously, so much so that we often met until two or three o'clock in the morning to thresh out policies or details. Two large tasks were set during the first year of our existence as a Council: (1) to provide a "standard course" for grade schools which should be so broad in scope that anyone might make use of it regardless of his "book company affiliations"; (2) to investigate existing courses for prospective music supervisors, and to make recommendations for improving such courses.

I seemed to be the Council member who was most interested in the second of these projects therefore I was asked to serve as chairman of a special committee of two "to investigate, report on, and make recommendations concerning the training of music supervisors." The United States Department of Education was asked to make a survey of existing courses in all colleges in the country, and the results of this survey, together with the development of my own thinking, led to a very strong conviction that the prospective music educator ought to spend at least four years in college or conservatory before beginning his work, and that upon completing a well-balanced curriculum in music education he ought to be given a bachelor's degree.

There was a great deal of opposition to this idea on the part of several Council members. The second member of the special committee, because of his opposition to my views, refused to participate in the committee's work. Therefore, the report that was brought to the Council after a year of study, research, and thought was actually *my* report. There was considerable discussion and various minor details were changed, but we finally agreed to recommend a four-year curriculum eventuating in a bachelor's degree and based on the following general propositions: (1) About half of the student's entire time (during four years of study) to be spent in working at applied music, music theory and music history, and other subjects that would insure at least reasonably good musicianship by the time he graduated; (2) About a fourth of his entire time to be devoted to the study of teaching, the subjects to include courses in educational psychology, principles of teaching, school organization and management in the United States, philosophy of education, etc.; plus courses in music education which would include adequate opportunities for observing children at work in actual schools, together with some real opportunity for practice teaching under skillful supervision; (3) The remaining fourth of his time to be devoted to courses in English, speech, history, foreign language, or any other subject in which an individual student might be interested and by means of which he might enrich and broaden his perspective.

I BROUGHT this formula to Oberlin and asked that it be accepted at once, and after a bitter struggle, the plan was finally adopted. So Oberlin was the first college in America to offer a really well-balanced course designed to prepare students for the important work of teaching

music to children in schools. Other colleges and conservatories followed the example. The plan was later changed slightly by the newly-born National Association of Schools of Music, but the original plan came from the Educational Council, and the general idea that the prospective music educator must study (1) music, (2) education, and (3) other subjects than music, is now firmly entrenched in all colleges and music schools throughout the country.

In applying the formula at Oberlin four things were kept in mind: (1) The prospective music educator must become at least a reasonably good musician even though he need not be a brilliant performer; (2) He must know a good deal about public school organization in the United States, about the psychology of children—including adolescents, about music-education methods and materials; and above all he must have had enough actual experience with children so that he could enter upon his work of mediating music to them with confidence; (3) He should know quite a bit about several fields entirely outside of his specialty, and of course he should have had work in English composition, English literature, and speech; (4) In the course of preparing himself in these various ways he should have become a friendly, broad-minded, thoughtful person who likes children, recognizes the importance of universal education in a democracy, and who thinks of teaching as a high privilege rather than merely a means of making a living.

It is difficult to set down just how these objectives were approached (and in a large majority of cases achieved) because many of the things that were done were so personal. I felt from the beginning that each student is different, that he has ambitions, cravings, strong desires, and probably weaknesses that constitute an entirely different combination in his particular case than has ever before existed in any other individual. But in general this is what was done in each of the four years:

#### First Year

**DURING** the freshman year the emphasis was on *music*—both applied and theoretical. But there was also a stiff course in English composition (music teachers must be able to write clear, correct English), and a year's work in physical education and eurythmics. During this year the music education freshmen were required to take a well-developed course in the terminology of music, and here they learned—most of them—to get to an eight-o'clock class on time, and to write clear, accurate, succinct definitions of hundreds of musical terms. A music dictionary was used at first, but after a year or two I wrote a book for this course.

In the second semester these freshmen were taught to conduct either a choral or an instrumental group. There were often as many as a hundred in the class, so some of the time they sang as a chorus, but at other times (and especially after Arthur Williams developed his fine instrumental music education course) about thirty or forty played as an "orchestra" at some of the classes. So each member of the class had many experiences in conducting both a chorus and an orchestra. In this way our freshmen came to know the conventional beats and other signals as used by conductors all over the world, but—and far more important—they learned that in order to stand before a group of singers or

**THE NAMES OF TWO AUTHORS** whose articles are in this issue have a special connotation which merits mention. Karl Gehrken, whose significant contribution is under your eyes, and Max Krone, whose article is on page 48, were both members of the MENC Executive Committee which was charged with responsibility for the affairs of the organization when the MENC business and publication office was established in 1930—a development which Mr. Gehrken had long advocated. And here they are, by the coincidence of Editorial Board selection of two articles independently contributed, in the same issue of the *Journal*—nearly a third of a century later.

Younger members of the organization may well give thought to what readily can be drawn from the illustration of enduring professional loyalty.

For the record: Max Krone was MENC second vice-president, 1930-1932. Mr. Gehrken, much the senior, was a member-at-large of the Executive Committee, 1930-1934. Previously he had been treasurer, then president; held various other posts. His first "Conference": 1910.

players and "look them in the eye" the conductor must know his music—he must "have the score in his head, rather than his head in the score," as Weingartner humorously put it.

This freshman year was not easy, for the student practiced applied music some four or five hours a day, he went regularly to his classes in English, theory, terminology, and eurythmics; and in the evening he studied hard at his desk. But on the whole our freshmen in those days were happy in their work and well-adjusted in their personal and social lives. (Hard work is an excellent stabilizer—if the pressure is not so great that too much fear is generated.)

#### Second Year

**IN HIS** second year the sophomore continued most of his first-year activities: (1) applied music, with about four hours of daily practice; (2) music theory and sometimes music history as well; (3) an advanced course in solfeggio in place of terminology, and one in "grade school music" during the second semester—this latter in preparation for the student teaching that would probably follow in the junior and senior years. If an individual student was sufficiently advanced he played or sang in the students' recitals, but if not, then this appearance as a soloist was postponed until the next year. Of course, every student was expected to play or sing in some ensemble group, and many of them did both. English literature replaced English composition, and many students elected a second year of eurythmics.

Toward the end of the sophomore year came the "musicianship test"—a device invented for the three-fold purpose of assisting the Music Education staff to advise each individual student more intelligently as to his program of studies for the next two years; of weeding out the few who were entirely incompetent or who were just not interested; and of persuading those who were not far enough advanced in music to plan to study for more than the usual four years. At this "musicianship test" each student made a fifteen- or twenty-minute appearance before the entire Music Education staff, singing or playing (or both) a prepared



number or two; singing or playing (or both) some music that he had never before seen; improvising an accompaniment to a simple melody that he did not know; and doing anything else he wanted to do in order to persuade us that he had become a fairly good musician, was a friendly, well-adjusted, self-controlled person who might be trusted to teach (under supervision) our precious children in the Oberlin public schools.

Most students "passed" the test, and this meant merely that they might hope during two more years of hard work to prepare themselves reasonably adequately for the extremely important, complex, and difficult task of educating children through music in the public schools of the United States. The small number who failed were either advised kindly to choose some other field, or else they were told to count on at least three further years of study. In this case they were denied the privilege of doing student teaching in the following year and were required to take the entire musicianship test again the next spring.

Some of those who took the test were passed on condition that they take additional work in some specified form of applied music, and a surprisingly large number accepted such advice eagerly, often volunteered of their own accord to remain in school for another semester or perhaps to take some of the academic requirements during a summer term on some other campus so as to allow for more music study at Oberlin.

### Third Year

DURING the first two years the student's time was devoted almost exclusively to the study of music—both applied and theoretical. But in his third year the emphasis shifted decisively to preparation for teaching. He continued at least one kind of applied music and elected a third year of music theory if he so desired. He also took a year's work in music history if he had not already done this. But the really important change was the beginning of daily student teaching under the wise and friendly supervision of a critic teacher; and at the same time he began to study people, and especially children in a school environment.

In the first semester he began this process by taking a course in educational psychology, including adolescent psychology; but in the second semester the emphasis shifted slightly once more, and the student learned a great many things about the philosophy back of free education in a democracy, about school organization and administration in the United States, and about some of the fundamental principles of teaching that apply more or less to all subjects, including music but not especially emphasizing music teaching above other subjects.

In both semesters the work was closely tied in with the student's practice teaching, and as he went through the year he became more and more adept in handling children, in recognizing and adapting himself to individual differences, in treating each child in the class as an individual rather than merely teaching the entire class as a group. Usually all this had the effect of exhilarating the student teacher, and in many cases the practice teaching stirred the student teacher to the point where he worked still harder to become a practical teacher and a friendly, broadminded, tolerant person. So the student often decided that he liked teaching and that he wanted to make a real success of it. This is an

exceedingly important point to arrive at; if more teachers were "eager" fewer children would be "bored."

### Fourth Year

IN the fourth year the student usually carried at least one academic course (often two), and frequently the course in speech had a great influence upon him so far as poise and personality development were concerned. He also saw to it that by graduation time he would have completed a minor in some academic subject because his adviser had informed him that the music-education graduate has a better chance of securing a good position if he can teach at least one other subject besides music.

During this fourth year the student continued to do student teaching, trying to become acquainted with as many age groups as possible. He took courses that prepared him specifically for teaching music in junior and senior high schools. He was advised to continue at least one applied music subject so that the prospective teacher might not get out of touch with the subject that he expected to teach because he became so engrossed in the process of learning to teach it.

As graduation time drew nearer and nearer many students became so eager to try their wings independently of a critic teacher that it was actually hard to restrain them; and when they finally graduated and were elected to a position (most of them in a village or very small city—which I think is an excellent place to begin because there the teacher has so many different kinds of teaching to do that he has a chance to decide which phase he likes best) a large proportion of our graduates were actually impatient for fall to come so that they might begin their work as music teachers or supervisors. In other words, they entered upon their teaching *eagerly*. Such eagerness is perhaps the most important single ingredient in the development of a careless, thoughtless adolescent into a well-poised, intelligent, capable, practical teacher of music who will be able to take thousands of children by the hand and lead them—always in friendly fashion, but sometimes very firmly—toward and up those paths that lead to what is called *music appreciation*, and thus help a large proportion of these children to respond more eagerly and more fully to an art which has the potential power to make life both more tolerable and more deeply satisfying to the millions of "common people" rather than merely to the few highly gifted ones.

Between 1930 and 1940 special curricula were set up for students who wished to teach *only* instrumental music or *only* vocal music. But these curricula followed the basic philosophy of the "General Course" so it is not necessary to go into the details here. I might add that it is not my intention to recommend that all music schools follow the exact details of the Oberlin plan. I merely insist that our general principles should be regarded as fundamental in setting up any course designed to prepare students for teaching music in schools, the details of course depending to a large extent on local conditions.

THE POINT to emphasize in closing this story is that the Oberlin scheme worked in a very high percentage of cases. Most of our graduates were happy and successful in their work, and graduates in Music Education who had received their preparation at Oberlin were always in great demand.



# The Challenge of the Conant Report to Music Education

HUGO D. MARPLE

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**A**CADEMIC subjects in the high schools of the United States will continue to increase in importance. This stature will be due in part to the aftermath of the Sputnik, to the efforts of some to train more thoroughly those ever increasing numbers of students who might continue their education at college, and in part to the efforts of those administrators, teachers, and local citizens who accept most seriously the statements of the Conant Report.<sup>1</sup>

If the music teacher is to understand this growing trend and the significance it has for his field, he must be knowledgeable of the position that he can rightfully take in these matters and aid those who wish to improve the secondary education in our country.

Many music teachers in the past months have spoken to me with sincerity concerning the music program in their schools where citizens, teachers, and administrators all have become more aware than ever that the schools need to improve their quality in this coming decade. Many music teachers have stated that they wish the solid subjects to receive their proper emphasis, but at the same time they feel under compulsion to defend the music program and possibly their own jobs against inroads that could develop from this emphasis. In each case I have asked if they had read the Conant Report and in most cases the answer was negative. At the 1960 MENC convention in Atlantic City, it was surprising to find that so many with whom I spoke had not read this report that so ably states the position for increased quality of education in our secondary schools.

**P**ERHAPS it would be wise to review the main ideas of the report in regard to their influence on the music program to assure music teachers of an understanding position in this matter.

At least five major points seem to me to stand out in this consideration.

## Size of School

Mr. Conant comes to the conclusion that high schools in our country should not have a graduating class of

less than 100 students. He gives various reasons for this, but most often he argues that this is a minimum size that will function at a respectable cost and still enable the student to receive the course work needed for a well rounded education in a comprehensive school.

In a school graduating about 100 students in the senior class, the over-all attendance would be about 600 students if the high school were a four-year school. With six hundred students, the music teacher would be able to calculate that about one-tenth of these students might be interested and able to be in the band, about one tenth or 60 would be in the choir, and there would be about 30 students that would be in a string program. In making these calculations I am attempting here to set minimums since this is in keeping with the minimums set by the report.

Many music teachers, I believe, who teach music in high schools of less than 100 seniors are somewhat fearful they would be without employment if their school were to consolidate with another so that this size could be achieved. It is true that there may not be need for two high school band directors, but on the other hand, I know that there would be need for a greater number of music teachers than now. A school of this size will be in need of a certain number of teachers for the program and it will be at least in the proportion of three teachers for our 600 minimum students. In fact, with this proposal it would be feasible to employ three persons—string, vocal, and wind instrument instructors—which seldom has been possible in the smaller high schools. This would certainly appeal to a small school faculty member who now is working with a high school band, training the feeder program, and trying to teach in the elementary school once or twice a week as well as the junior high. In consolidations that I have seen executed, the administrations have been seeking an additional music teacher within two years of the date of unification.

The number of music teachers affected by such a change in the size of school can best be understood when one realizes that 70% of the high schools in our country do not graduate 100 seniors per year. According to the report (p. 80) there are approximately four thousand high schools in our country of adequate size while about 17,000 are small high schools.

<sup>1</sup>Conant, James Bryant, *The American High School Today*, A First Report to Interested Citizens. New York: McGraw-Hill Book Company, 1959.

### Number of Periods in a Day

On this point we come close to the crux of the problem as many high school music teachers see it. Many times the student a music teacher desires or so badly needs in his ensemble, is the boy or girl who has enough intelligence to be considered a superior student. This superior student has been convinced that a college education is desirable and is trying to prepare himself for the opportunity by taking an extra subject or two during the last two years of high school. In a six-period day, the student will be taking an academic course, and will of necessity be missing a music ensemble. Mr. Conant's answer to this is that with a seven- or eight-period day, the student will be able to do both of these.

Mr. Conant states (p. 27) that "if a school is organized with a sufficient number of periods in a day, there is no difficulty in having the programs of the academically talented include as many as four years of art, music, and other electives, as well as five subjects with homework in each of the four years."

It was found that in schools where boys and girls did not elect music and art in significant percentages, these were the schools that most often were administered with a six-period day.

As a footnote to this problem one should be aware of the final part of the recommendation carried on page 65 of the report in this regard. After stating the case for the seven- and eight-period day, Mr. Conant laments that so often the academically talented student is forced to eliminate music or art from his curriculum which the student so critically needs. In other words, not only is Mr. Conant concerned generally about students not being able to elect music, but in the case of the academically superior student, he should have this opportunity all the more. This, it seems, is where our high schools too often are failing at the present time.

### Counseling

A strong case is made for counseling the student and helping him to understand himself and his obligation to himself to elect courses that will enable him to be the better educated. This, although it is not mentioned, should include counseling in music. The student who has sufficient talent in this area should be guided to take every advantage of this talent, even though in earlier years the student has not been placed in a position to begin an instrument or sing in an ensemble. Many students who have better than average musical talent, for one reason or another, are not involved in these obvious musical efforts. Good counseling, coupled with an eight-period day, would do much for the furthering of music in our schools.

### Curriculum

One of the most salient points of the entire report revolves about the patterns of the curriculum. Given the eight-period day, and given the counseling, and given the minimum of 600 students in our school, what then should they study? The basic requirements for the high school student should be:

English .....	4 units
Social Studies .....	3 units*
Science and Mathematics .....	2 units
Total .....	9 units

The remainder of the curriculum should be given to electives that have been worked out with the counselors in selecting a program that will most effectively adapt

itself to the needs of each student. Each student in the high school should be urged to select art and music in their elective programs (p. 48). In other words, if this idea were followed, the music department might look to servicing 50 percent or more of the student body in one class or another.

Academically superior students should make elections that would give them the following type of program:

Mathematics .....	4 units
Foreign language (one language) .....	4 units
Science .....	3 units
English .....	4 units
Social studies .....	3 units
Total .....	18 units

If the seven- or eight-period day is adhered to, academically talented students would be encouraged and would be able to take at least one course per year such as art or music that "does not require homework."

When this last phrase has been discussed with music teachers they are often ready to defend music as a course that does require homework. They are not particularly ready to have a student in the instrumental program who will not practice away from school. This is a worthy sentiment, yet I think that it violates the intent of Mr. Conant's statement, for here he was writing of academic content courses as compared to applied courses.

We will have to be ready to admit that too often what we hope is a practice period at home, often becomes a blowing or bowing session, and that good warm-ups and technical drill under the supervision of the music teacher are really the basis of progress in our applied music programs in high school. We have seen, too often perhaps, the academically talented student who has practiced diligently in elementary school, and, upon finding himself capable of taking a respected place in the high school ensembles, does little to improve his skill during his last two or three years in high school. Again, how many of our high school choir students really practice vocal preparations away from school?

As if to defend himself, Mr. Conant was quick to point out that when he was speaking of non-homework courses in music he was not referring to courses such as theory and composition. These he recognized as academic courses. In fact, he suggested that students who could qualify be given an opportunity to study in these areas, and it could be possible to include courses such as these along with a minimal program instead of a second foreign language. Here we have a brave statement that should encourage many of us to promote these academic music courses in our schools.

These courses need not be considered only as preparation for students who would be going to college to study music. These courses should give the student who has talent and interest in music an opportunity to study in this field whether he has intent to make a career of music or not. We as music teachers should advise students that if they have the slightest desire for a college

Continued on page 96

\*Administrators and teachers expressed dissatisfaction with courses in world history and would not subscribe to four units of social studies because of doubts as to what should be taught.

Another problem is that many of the courses offered in our high schools are not sequence courses. Too often a student is given a course in general mathematics when he could begin algebra or a foreign language. Time spent in "social studies" could be better spent in a history class or economics class. Many general science classes might better be changed for biology.



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# The Role of the Fine Arts In the Preparation of Teachers

ROBERT W. HOUSE

THE VERY FACT that the educative role of the fine arts needs definition and defense points up the severe stresses being undergone in educational circles. It was not always so. The Greeks, whom we admire so much, took a much more positive attitude toward the arts than we, but of course, they lived during the infancy of the other disciplines. In our time we form a tremendously complex society, faced with a series of crucial problems requiring our acquaintance with the great mass of accumulated knowledge in the sciences and social studies.

At the same time, however, our lives are freer than ever before of drudgery and the struggle for necessities. The masses now have sufficient time and money to fulfill much of their aesthetic capacity. Furthermore, we now have tools for wide dissemination of the products of art via recordings, motion pictures, improved printing processes, radio, and television. In these circumstances, how can teachers, and through them the schools, exercise the proper influence on our youth?

Those most qualified to shed light on this problem—we who work and teach in music, painting, sculpture and crafts, drama, and allied areas—are by no means united in our answer. As artists, we prize individuality. And while our arts are one in spirit and purpose, there is little mutual understanding of the respective practice or techniques. As a musician, I confess little knowledge or skill in the actor's or painter's art, and I know my colleagues in these other fields are generally as ignorant of the complexities of mine.

Yet I believe this is not a serious misfortune after all, for I claim some understanding and sympathy with the *problems* of the plastic and theatrical arts, plus an *interest in and the ability to discriminate among their products.*

[The author is the head of the department of music at the University of Minnesota in Duluth, director of the university orchestra, and principal cellist of the Duluth Symphony. He is the immediate past chairman of the Music Education Research Council and co-author (with Charles Leonhard) of the recent book, *Foundations and Principles of Music Education.*]

It is enough to sustain me as a human being and to maintain a healthy approach in these non-musical fields with my own students. If we could be sure that educators at large possessed this much artistic background we would have fewer problems.

## The Fine Arts in the Curriculum

THE BASES upon which any subject claims a place within the school curriculum are (1) that it is a field of knowledge or a practice which exists as an integral part of ordinary existence, and (2) that the essential competence is not likely to be acquired through ordinary social intercourse. It is by these criteria that we recognize the need for instruction in reading and writing, arithmetic, history, civics, and the sciences, and by which we may question the utility of courses in driver training and shorthand. And the same yardstick certainly supports the need for fine arts in the curriculum. Understanding and taste would quickly degenerate if left entirely to the mercy of parents, church and civic groups, and the commercial interests. We would quickly descend into a dark age in the arts.

Unfortunately, however, the public schools have tended to concentrate upon producing practitioners of the arts. While singing, playing, acting, and drawing are fine ways to *learn*, these skills are not the primary *goals* of instruction in the schools. Ordinary citizens can get along very well with a modicum of artistic proficiency, and so students and colleagues rightly suspect our intentions.

One may also be critical of the frequent appearance of the fine arts in the role of public entertainment. Where success is measured by the size and applause of audiences, the ratings of judges, and the comments on half-time football shows, there is little understanding of the purposes of schooling.

What the graduates of our high schools need is a grounding in musical, dramatic, and artistic values. They need knowledge, attitudes, and skills enabling them to participate constructively in the aesthetic realm of personal and community life. Such graduates will attend and

participate in local concerts, theatrical presentations, and gallery showings; they will decorate their homes with taste and discriminate among the products of the television studio; creativity and originality will be important in their way of life.

It is not our purpose here to spell out educational objectives in any further detail, but to indicate that this mission has a three-fold approach in teacher education:

(1) Measures to ensure that *all* teachers meet the specifications just outlined, so they may teach by example and take a cooperative attitude in our endeavor.

(2) Development of basic teaching skills in the fine arts among the force of classroom teachers who are entrusted with the beginning level of instruction.

(3) Recruitment and training-in-depth of specialists in each field of the fine arts who are dedicated to the true values of their art.

We will attempt to deal with each of these aspects in turn, and to outline how the job may be handled.

### The Artistic Development of Teachers-at-large

TEACHER EDUCATION programs commonly include a minimum requirement of a course or two in music or art or both. In the terms in which we have been speaking, and speaking now very bluntly, universal requirement of these courses is difficult to justify, although I concede the utility in filling our classes and in giving some exposure to the arts to those who somehow managed to escape us up to that point. But such a requirement is as pointless as the one demanding the same freshman English course for the near-illiterate and the promising young writer.

Neither is it much help to stipulate a certain number of credits to be chosen among the arts; the student normally elects the one he likes best and needs least.

We realize that these statements constitute an attack upon the usual arrangements in general education, but we could at least preserve a legitimate stand on general education in the fine arts.

The principle upon which general education must stand is the development of basic concepts and skills in the fundamental branches of knowledge—and *particularly in those where the individual student is found most lacking*. How can we do this without an adequate and honest system of testing and advisement? Particularly, in the fine arts, we wish to discover those future teachers who have a low regard for music, or drama, or the plastic arts, and who exhibit little or no understanding of them—and then to supply them with the type of instruction which they must have missed along the line. This may take one course, or two, or three before we can determine success or failure; but at the same time we can well afford to relinquish our demands upon those who *do* prove to have an adequate background in the arts.

Full scale development of this idea must await a more flexible attitude toward the curriculum within the colleges and universities. Meanwhile, we could take steps to make our general introductory courses in each field more serviceable. Using music again as an example, these courses called "Introduction to Music" or "Music Appreciation" are really supposed to be general music courses—an extension of the work in the elementary and secondary schools. A program of testing and consultation might well be carried out during the opening phases of instruction, followed by resectioning into more specifically remedial

work in music reading, listening, and so on. Certain students might be advised to add piano, or to substitute participation in the band or chorus, or to waive the course altogether. Whatever we do we must avoid pouring all the students through the same funnel.

More important than the mechanics of such a process, however, is the actual conduct of instruction. The natural tendency to build a logical structure of knowledge and skill "from the ground up" should be resisted in favor of beginning with larger artistic problems and concepts within which technical detail will gradually evolve. That is to say, a notion of music's form and function should be acquired before the student is asked to master the key signatures or trace the chronological facts of musical history. In essence, we are trying to *orient* and *initiate* the student in the arts.

### Development of the Classroom Teacher

ELEMENTARY classroom teachers constitute a special factor in teacher education. The pendulum has swung back and forth between those who advocate special teachers of the arts and those who favor the "self-contained classroom." It seems pretty well agreed today that the classroom teacher can do the better job *if* she possesses the necessary ability; conditions still vary widely, but in music at least there is an observable tendency to move in that direction. This is particularly true in the lower grades. In recognition of this fact, those preparing for this career are usually required or advised to take the appropriate methods courses.

It has been my observation, however, that many of these students cannot read music and some are non-singers, unable to carry a tune. Much less do these have a healthy attitude toward music and certainly they can have no intention of teaching music. I have a notion that the same situation obtains in the other arts. Manifestly, our plans for the artistic background of these people have miscarried.

A more flexible general program, as outlined in the previous section, should go far in remedying the situation. Some procedure should be adopted, however, for screening out those who yet fail to attain ordinary proficiency in each of the arts. Frankly, I do not believe these people should be allowed to teach in the elementary school, any more than we would allow illiterates to do so.

Assuming a reasonable standard of knowledge and skill in the arts on the part of the remainder, efficient methods courses should complete the training. But these are often taught on a superficial basis, with a survey of materials and a hodgepodge of teaching devices. What do we want to accomplish in a methods course? Simply, the future teacher is shown how to *apply* his artistry in developing the artistry of his pupils. He must be given deliberate practice in *diagnosing* the needs of children, *selecting* materials, *planning* instruction, and *evaluating* results. He does this experimentally—not in cut-and-dried fashion. He does this actively—not passively. Then he proceeds to try his wings in the classroom, aided by informal critiques with his supervisor.

### Education of Fine Arts Majors

THE THIRD TASK is to ensure the adequate recruitment and preparation of true specialists who will teach those phases of art which cannot be taught by generalists. These include instrumental technique, band, orchestra,

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Robert O'Brien is president of the National Catholic Bandmasters Association and director of Notre Dame University bands.

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chorus, play production, and so on. Essentially, this job involves the search for talent, time, and productive activity.

You will note that I begin with recruitment, for specialization in the arts requires talent. Unfortunately, talent is not so easy to spot by testing or audition. Thus it is that many potential first rate musicians and artists are probably being led off to become third rate physicists and chemists. We are often at the mercy of subsidized education and glowing accounts of money and fame to be found within other disciplines.

Many individuals are also being fooled through misinterpretation of aptitude testing and by dubious statistics referring to career openings; whereas, a truer index to vocational success probably lies in one's active pursuits or interests.

There is no pat remedy for this situation. I do have the feeling, however, that the student who really knows that his future is in the arts is unaffected. Somehow, we must try to give him the opportunity to discover this. It is largely for this purpose that college and university music departments support a variety of clinics, contests, and festivals.

Once committed to preparation for teaching in one of the arts, the student must be provided sufficient time to attain adequate coverage and depth in his field; true stature in any of the arts is not attained in a day.

The Commission on Teacher Education "has . . . taken the position that at least three-eighths of the total time of a four-year program should be given to work designed to promote the ends of general education . . . from one-eighth to one-sixth of that total time will ordinarily suffice for strictly professional instruction"\*

We can take no issue with this division. We recognize that specialists in the arts need as much depth as they can get in literature, science, and the social studies, as we have just emphasized that specialists in those other fields must acquire a background in the arts. And the need for special instruction for teachers in psychology, educational philosophy, and curriculum practice is also inescapable.

But the point we wish to make here is that the remainder of the college course for teachers of the arts *should be reserved to the field of specialty*, unencumbered by provisions for a minor or hidden prerequisites. There are three good reasons for this:

(1) The student in the arts must start "nearer the bottom" than his colleagues in English, mathematics, and so on. How many entering music majors can harmonize a melody, or read a musical score, or even recognize the names of the great composers?

(2) The graduate in the arts ordinarily teaches only within his major field. Usually having insufficient time to do his job anyway, he is seldom asked to teach another subject, nor does he often stray into professional performance, business and industry, government, and so on.

(3) The teacher of the arts is expected to *produce*. He directs concerts, produces football shows, directs church choir, plays with the local symphony, produces plays, or paints. He is not a mere reservoir of knowledge.

Thus, the emulation of European conservatory traditions is no coincidence. While our goals and methods must be different, a *parallel* system of study is required.

\*Commission on Teacher Education, *The Improvement of Teacher Education*, Washington, American Council on Education, 1946, p. 102.

For example, the following program is outlined by the National Association of Schools of Music:\*

<b>I General Culture</b>	humanities, social science, natural sciences, psychology, minor if required, music literature, appreciation and/or history	33%
<b>II Basic Music</b>	music reading, ear training and dictation, keyboard, part writing, form and analysis, arranging, counterpoint, composition	14%
<b>III Musical Performance</b>	conducting, large and small ensembles; piano facility; major performance area; minor performance area (including voice, violin, clarinet, cornet, percussion)	33%
<b>IV Professional Education</b>	education, music education, student teaching	20%

While we do not particularly endorse this specific pattern, nor do we attempt to outline equivalent programs in art or drama, it illustrates the general division we believe necessary.

We all know, of course, that everything finally depends upon the use of this time—the way in which students are engaged in learning. We are fortunate in the arts that the process can be active and not purely academic—not to imply that books and lectures are useless. But the key to successful preparation for teaching in the arts is that the student immediately applies and tests every new fact he is exposed to. He watches and listens to his teacher, reads and thinks, and then goes to the practice room or art studio or stage to do it. The whole trick is to keep this interchange of idea and application roughly equivalent. And this means that good music and art and drama departments are very busy enterprises!

Another factor of great importance is that to the future teacher—and again we use music as the example—skills in performance and composition are not ends in themselves. They may *seem* to be—and indeed future teachers must be able to do these things—but they do them as *means* to musicianship and future ability to teach musicianship. Thus there is a subtle difference in the way these things are to be taught; they are taught less systematically and more broadly.

Above all, in preparing teachers of the arts, we must avoid the trap which got us into our present precarious position in the schools which is that the students we so carefully prepare conceive that their mission is to go forth and train others in their own likeness. Since they properly concentrated on technical proficiency and learned the historical and theoretical principles of their art logically and sequentially—since they studied and practiced and drilled so diligently—they rather easily assume this is the road for everyone. No wonder they find their own pupils so poor and unrewarding!

Thus it is that the final task in teacher preparation is to realign the student's philosophy to the true role of his art in society. He must see that his task will be to produce artistic consciousness and wide ability to participate in the artistic life of America. It is my belief that educators in general would endorse and cooperate in this endeavor.

\*By-Laws and Regulations, published by the Association (Thomas Williams, secy., Dept. of Music, Knox College, Galesburg, Illinois), 1959, pp. 25-27.

[This paper was originally presented in December 1959 to the Thirtieth Annual Conference on Teacher Education at the University of Minnesota, and printed in the proceedings of the conference, entitled *The Subject Matter Preparation of Elementary and Secondary School Teachers*, January 1960, pp. 57-64.]

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# Virtuoso Franz Liszt as Composer

*A New Teaching Film from "Song Without End"*

THE LISZT FILMS, "Virtuoso Franz Liszt as Composer" and "Maestro Franz Liszt at Weimar" were both excerpted from the original Columbia Pictures release, "Song Without End," produced by William Goetz. The production of the excerpted films makes two important additions to the music listings of Teaching Film Custodians, Inc.

Cooperating with the Teaching Film Custodians, Inc., is an MENC Committee consisting of the following: Richard C. Berg, Director of Music, Yonkers Schools; Clarke Maynard, Music Department, Kensington School, Great Neck, Long Island, New York; Norman Phillips, Music Supervisor, Hempstead, New York; Helen Grant Baker, Music Education, Elizabeth, New Jersey; Helen Plinkeiwisch, Music Education, Garden City, New York; Lilla Belle Pitts, Teachers College, New York; Vanett Lawler, MENC, Washington, D. C.

General supervisor is John E. Braslin, of Teaching Film Custodians, Inc., which is a non-profit educational service, started some twenty years ago. The first three films were "The Schumann Story," adapted from MGM's "Song of Love," "The Great Waltz" and "Inside Opera with Grace Moore," adapted respectively from the "The Great Waltz" and "One Night of Love."

The Teaching Guide for "Virtuoso Franz Liszt as Composer" is reprinted here. The Guide for "Maestro Franz Liszt at Weimar" will be reprinted in the January issue of the Music Educators Journal.

Teaching Film Custodians, Inc., films can be rented from film libraries in various states. Full information can be secured by writing to: Teaching Film Custodians, Inc., 25 West 43rd Street, New York 36, New York.

License fees for the "Maestro" film: \$100.00 for three years; \$120 for five years. Fees for the "Virtuoso" film: \$150.00 for three years; \$180.00 for five years.

Daily rental price and information as to nearest source of film will be supplied by Teaching Film Custodians, Inc. The Guides are supplied on 8½" by 11" sheets punched for ring binders. Quantities of the Guide Sheets will be supplied free of charge by Teaching Film Custodians, Inc. Write directly to the New York address given above.

## Description

IN 1861 Franz Liszt goes to Rome to marry Princess Carolyne Sayn-Wittgenstein, who had obtained a Papal annulment of her previous marriage. On their wedding eve, Liszt gives a concert of his own compositions, including Liebestraum, The Second Hungarian Rhapsody, and The First Piano Concerto. Following the concert, Liszt and the Princess learn that her annulment has been revoked. Evidence presented by the Russian ambassador to the Papal court disproved statements upon which Carolyne's suit for annulment had been based. Denied the sanction of the Church, Liszt and the Princess abandon their wedding plans. He later takes minor order as an abbe and turns to the composition of sacred music.

## Objectives

1. To provide a background for music appreciation through the reenactment of a concert by Franz Liszt playing his own compositions.
2. To illustrate the virtuosity of Liszt, both as a composer and as a performing artist.
3. To present the social backgrounds of Liszt's life and times.

4. To dramatize events in Liszt's life that influenced his music.

## Placement

Elementary: Music appreciation.

Secondary and College: Music appreciation, history of music.

## Teaching Notes

Liszt as Virtuoso: The Liszt music in the film was actually recorded by Jorge Bolet, one of America's foremost pianists. The Los Angeles Philharmonic Orchestra provides the orchestral background. In order to give validity to the concert performance, Dirk Bogarde, who plays the role of Franz Liszt, practiced and rehearsed for months before production of the film began. Throughout the concert scenes, the camera reveals the accuracy and versatility of his fingering on the keyboard.

Liszt is recognized as one of the greatest performing artists in the history of music. While he was still an infant, his aptitude for music was recognized by his father, an able amateur musician. The father arranged lessons for the child, and Franz made his first public appearance at the age of six. When he was only 11, Liszt was publicly hailed at a concert by Beethoven, who pronounced him a prodigy. It was Beethoven who arranged Franz's lessons with Czerny, who played a large part in the development of Liszt's techniques.

While in his teens, Liszt went to Paris, where he enjoyed phenomenal success. At Paris he first made the acquaintance of many of his famous contemporaries, who both influenced and were influenced by his career. Outstanding among these were Paganini, the violinist, and Berlioz, the composer.

By the time he was a young man, Liszt had become one of the most famous men of his time. Wherever he traveled on his concert tours, he evoked wild enthusiasm on the part of students and music lovers that is comparable to the frenzy of modern "bobby-soxers." Crowds carried him through the streets on their shoulders, and ladies of all ages vied with one another to "appropriate" his gloves or the buttons from his coat as souvenirs. Some of his less admiring contemporaries referred to the enthusiasm of Liszt's admirers as "Lisztomania."



Though he received the adulation of the multitudes throughout Europe, Liszt was not satisfied to be recognized solely as a performing artist. He seemed driven by an urge to achieve greater fame as a composer. Throughout his long life he retired periodically from the concert stage to devote himself to composition. He wrote prodigiously and published more than 1300

works. Yet he invariably resumed his tours to the delight of his followers.

Liszt was acknowledged by many of the greatest artists and composers in the history of music to be the most artistic pianist who ever lived. Chopin preferred to hear his own compositions played by Liszt rather than by himself. Schumann thought there was too much "tinsel" about Liszt's way of playing, but admitted that everything he did was full of genius. Anton Rubenstein said of him: "If you have ever heard him (Liszt) play, you have heard the greatest of all pianists." Grieg said: "I don't know what to admire most in him—the composer or the pianist."

**Liszt as Composer:** Liszt's forte as a composer lies in the inventiveness of his themes. He was an explorer and innovator as well as a man of keen musical perception. His music marked a departure from abstract classicism to an emphasis upon individualism and personal expression. He became a leader in the New German "Progressive" movement and exerted tremendous influence on the developing romanticism of his period.

**THE RANGE** of Liszt's musical interest is universal. It is believed by many that he reached the peak of his creative power in the *Faust* and *Dante* symphonies, though he is perhaps best known and loved for his rhapsodies. He invented the term "symphonic poem" and wrote thirteen of these compositions. Extemporizing with popular melodies was greatly favored in the nineteenth century, and Liszt wrote improvisations and numerous works of other composers, such as Gounod's "Faust Waltz", Verdi's "Rigoletto" and Rossini's "Overture to William Tell." Liszt wrote many piano concertos that may be properly performed only by pianists of the first rank. Schumann said of these, "They are stories of storm and dread for, at most, ten or twelve players in the whole world." The rhapsodies, on which his popular esteem is based, are derived from the sharp extremes of sadness and gaiety of the gypsy tunes that delighted him first as a child and influenced his love for music. In the closing period of his career, he devoted himself almost exclusively as a composer to the writing of sacred music.

**INFLUENCES** on Liszt's Life and Works: Historians point to many influences on the life and works of Franz Liszt. His own father recognized his genius at an early age and fostered it. Czerny gave him the foundation of his technique. From Chopin he learned the resources of the piano; Paganini inspired him to acquire and perfect his incomparable workmanship; through Berlioz he became acquainted with the potentialities of orchestra color. The Countess D'Agoult persuaded him to retire temporarily from the concert stage to devote himself to composition. But the person who probably exerted the greatest influence on Liszt was the Princess Carolyne Sayn-Wittgenstein.

Carolyne first heard Liszt play in 1847 when she was the wife of an adjutant to the Czar of Russia. A princess of Polish birth, she was a devout Catholic and a deeply spiritual woman. Her husband, to whom she was married by family dictate, was a crude, soldierly character. Their union was never a happy one. On hear-

ing Liszt play for the first time, Carolyne immediately fell in love with his music, then with him and Liszt returned her love. For 13 years her efforts to free herself from her husband to marry Liszt were unsuccessful.

It is most probable that Liszt's appointment as Hofcapellmeister at the court of Weimar is due to Carolyne's friendship with the Grand Duchess Marie Pawlovna. She came to Weimar to be near Liszt, and for eleven years she assisted him as historian, critic and secretary in his most successful years as composer, conductor and discoverer of other artists' musical genius. She had unlimited confidence in his talent as a composer and constantly urged him to set aside his other musical interests in order to do more and more writing. He ultimately published more than 1300 works.

**IN 1860** Carolyne went to Rome in hopes of obtaining a Papal annulment of her marriage. At first it appeared that the annulment was granted. As the excerpt reveals, Liszt joined her to be married. Through influences on which historians and biographers disagree, the annulment was revoked on the very eve of the wedding. The excerpt closes with the Princess speaking the words, "God is not mocked." These words express her sense of right and wrong.

Both the Princess and Liszt sought solace in religion. She turned to study and writing, and he took minor orders. As an abbe, he took up the composition of sacred music and wrote many oratorios, hymns and masses.

Liszt and the Princess continued to be friends, and for many years they wrote frequently to one another concerning music and Liszt's career.

#### Discussion Topics and Projects

1. Referring to music texts and song books, study themes of Liszt's works.
2. Play a recording concert of Liszt's compositions, particularly those heard in the film.
3. Provide opportunities for pupils to play simplified Liszt themes on the piano or other appropriate instruments.
4. Discuss and play the compositions for which Liszt is best known today.
5. Define: (a) Rhapsody. (b) Concerto. (c) Oratorio.
6. Play recordings illustrating these different types of compositions. If possible, include works of Liszt's contemporaries. Discuss distinctive features of each type of composition.
7. Assign students to look up and prepare reports on: (a) Musical contemporaries of Liszt. (b) The various personalities who influenced Liszt and his works. (c) The influence of Liszt on romanticism in music.
8. Discuss Liszt's achievements as a composer in comparison with his fame as a performing artist.
9. Liszt was a child prodigy. Look up and prepare reports on other child prodigies such as Mozart.
10. Prepare a report on the differing phases of Liszt's life as reflected by his various compositions.



Photo courtesy of Max T. Krone

### Stille Nacht, Heilige Nacht

The cover picture shows the tiny chapel in Oberndorf, Austria, which stands on the original site where "Silent Night" was first performed by its composer, Franz Gruber. The composer himself described how the famous carol was written: "On 24 December 1818 the then curate of the newly created parish of Oberndorf, Joseph Mohr, gave me a poem which he requested me to set to suitable music, for two solo voices, chorus and guitar accompaniment. The same evening I brought him the desired simple composition, which that same holy evening was sung with much success." Guitar accompaniment was required because the organ had suddenly failed to function. One hundred and forty-two years later, the carol will again be sung to celebrate Christmas 1960.



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### **John Philip Sousa on Music and Public Education**

With the recognition that every child is capable of learning music and having his or her life enriched by it, there has come the conviction on the part of parents and educators that music should be taught in the public schools, during school hours, for school credit and at public expense.

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# Guides to Musical Experiences

Max T. Krone

**T**HE TRADITIONAL elementary school music course of study has at least four strikes against it before it gets into action.

*First*, its title has become associated with a series of formal music lessons to be taught, a series of musical doses to be administered, rather than as music to be joyously experienced by children and teacher together.

*Second*, with increasing school population pressures and rising school costs it is becoming more apparent that the people who administer these lessons—or provide these experiences—will be for the most part the classroom teachers, with music personnel serving as helpers and coordinators. And most classroom teachers do not have the musical background nor the preparation time to provide musical experi-

[The author is professor of music education, University of Southern California, and president of the Idyllwild Arts Foundation, Idyllwild, California. He served as music specialist (coordinator) for the United States Army Dependents' Education Group schools in Europe during 1958-1959. Max T. Ervin, director of music, Tucson, Arizona, schools, filled the same position in the Army Dependents' Schools in 1959-1960, and Kurt Miller, who was district music specialist of the Munich area in 1959-1960, has taken over as the music specialist for the academic year 1960-1961.]

AT THE BEGINNING of the 1959-1960 school year the United States Army Dependents' Schools in Europe adopted a new approach to teaching music at the elementary level. The author directed the committee that developed the program of study to meet the problems of a relatively large American school system far from the continental borders of the United States. The guides have been successfully used for the past year and are scheduled for use during the 1960-1961 school year.

ences for their children with the traditional course of study.

*Third*, the traditional course of study is either (a) so bulky, detailed, and filled with unfamiliar musical phraseology for the classroom teacher that she puts it on the shelf—to be looked at after she has taken care of "the essentials," or (b) consists of philosophical and methodological generalities (to avoid being bulky and detailed) that the teacher again puts it on the shelf—and does the best she can with the few songs she knows.

*Fourth*, the traditional course of study either (a) fails to provide for differences in musical abilities and backgrounds of children and teachers, prescribing the same doses of musical skills and knowledge to be swallowed by everyone, or (2)

leaves so much up to the classroom teacher in the way of specific application of principles that she is frustrated and her teaching is ineffective.

## Musical Experiences or a Course of Study?

Because of these deficiencies, it is suggested that *Guides to Musical Experiences* might be a better title for materials put into the hands of the classroom teacher. Each *Guide* should be simply stated, musically; should be adaptable to any classroom situation; and should usually be given to the classroom teacher one at a time. Readable in not more than five minutes, each *Guide* should cover primarily one musical experience. As a music helping-teacher or music coordinator demonstrates, the teacher can follow the simple outline form. This method is also adaptable to a workshop situation. The teacher can later use the *Guide* as a reminder as she develops a particular music experience with her children.

This practice was put into operation in the fall of 1959 in the United States Army Dependents' Schools in Europe. As far as we know, this was the first time such a plan in



PICTURE: Christmas concert given by the Windsbach (Germany) Volksschule (Elementary School) for a US Army Dependents' School in 1958. Instruments included Carl Orff-designed xylophones, tuned drums, fideles and bells. At far right are diatonic metallophones (song-bells) and the small cello-like instruments are fideles. At far left are wood marimbas.

its complete form as outlined in this article had been used anywhere. The following is a brief account of how it was developed and put into operation.

The United States Army in 1959 operated 98 elementary schools and 20 secondary schools in Germany, France, Italy, and North Africa, the majority in Germany. Some 60,000 children of Army personnel, about 45,000 of them in grades one to eight, receive an excellent American education under some 2,000 carefully selected American classroom teachers.

A music specialist (coordinator) is in charge of the music program, and district music coordinators work primarily with the classroom teachers of the schools that have no music teachers. There were 47 music helping-teachers (music coordinators assigned to one building) in the larger schools. A school of from 700 to 1,200 children has one music helping-teacher. Schools of over 1,200 enrollment have one, plus a half-time teacher, or two music helping-teachers.

Most of the school buildings were built to American specifications and equipped as well as the average or better schools in the United States. Aside from song texts and supplementary song books, each elemen-

tary school has the following music equipment: autoharps, resonator bells, song bells, wood xylophones made in Germany from Carl Orff's design, *blockflöten* (recorders), drums, tom-toms, and classroom percussion instruments, phonographs, a tape recorder, one or two pianos, and a library of phonograph records and books for children, about music and music makers.

There is a chorus in each of the high schools and a band in most of the high schools supplied with instruments. In the spring of 1959 the high schools gave four choral and band "Friendship Through Music"\* festival programs with the German secondary schools in Mannheim, Karlsruhe, Munich, and Nürnberg. An All-Europe American High Schools Band concert was presented in Frankfurt.

#### The Elementary School Music Program

During the summer of 1959, the traditional music course of study was restudied by the music coordinators and by a committee of music helping-teachers, a classroom teacher, and an elementary school

\**Freundschaft Durch Musik* is the title of an article, also written by Max T. Krone, describing these festival programs, that appeared in the January 1960 issue of *Music Educators Journal*.

principal. The new *Guide to Musical Experiences* was developed and put into operation in the fall.

Each *Guide* is devoted, for the most part, to one musical experience, which is outlined and printed on a single sheet of paper (eight and a half by eleven inches) punched to fit a standard loose-leaf notebook. *The Guide is complete, ready to be introduced whenever a class is ready for it.* Most of the *Guides* are given one at a time to the classroom teacher by her music coordinator at the time of a demonstration lesson for the class or in a workshop with a group of teachers. The *Guide* is in fact an outlined guide for the classroom teacher to refresh her memory as she develops the experience with her children.

Fortunately, most musical experiences are interesting to children (and adults) of any age, and can be introduced at any time the children are ready for them. The manner of

Continued on page 52

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FASCINATED LOOK of Red Norvo, celebrated jazz vibist, mirrors reaction of the audience as Benny Goodman demonstrates the superb Selmer Sound of the new *Series 9*. Particularly impressive was the intensity of tone color, maintained down to the lowest volume level.



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# Sample Guide

## Bells or Xylophones, (and Autoharp) To Accompany One-Chord Songs in Major

### A. The Instruments

1. There are three instruments available in our schools which resemble a piano keyboard. Two of them have metal bars and are called "bells." The third is a German-made xylophone and has wooden bars.
2. The "tone bells" come in a black case and are mounted on separate wooden blocks. "Rhythm bells" are similar but the bars are not removable. All are played with a mallet (tapper, hammer) held lightly between the thumb and the first and second fingers. Proper playing requires a bouncing movement of the mallet on the middle of the bar. When the tone bells are played separately the blocks may be placed on a table or held in the palm of the left hand and the mallet in the right hand.

### B. Playing the Bells

1. Remove the G-B-D bars of the tone bells and give one to each of three children. Have them play the three bells simultaneously with a rapid repeated tapping to establish the chord. This is the G Major chord, which you may have played already on the autoharp. Accompany the singing of "Are You Sleeping?" with the bells playing the G Major chord.

Are you sleeping, are you sleeping  
G chord G G G  
Brother John, Brother John?  
G G G G  
Morning bells are ringing, morning bells are ringing  
G G G G  
Ding ding dong, Ding ding dong.  
G G G G

To give variety to the accompaniment use the three bells in different patterns and rhythms.

2. There is another D and G bell in the set which you may want to add to the three you have been using. The tones these bells sound are written on the staff like this. Try using the G chord with the added tones, playing the accompaniment to "Lovely Evening."

O how lovely is the evening, is the evening,  
G chord G G G G G  
When the bells are sweetly ringing, sweetly ringing,  
G G G G G G  
Ding, dong, ding, dong, ding, dong.  
G G G G G G

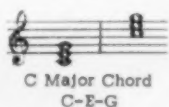
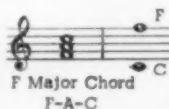
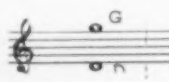
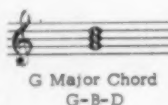
3. The same procedure may be used with the F Major chord. Of the white bars in the case can you find the bars which will parallel the G chord you played first? Now accompany "Lovely Evening" using the F Major chord.

4. The next chord to try is the C Major chord. Use in the same way as suggested for the F and G Major chords.

5. To give children use of their voices through a greater range, try the following songs with each of these three chords. You may discover that sometimes the C chord takes them too low, and the G chord too high.

Row, Row, Row Your Boat  
Hot Cross Buns  
Swing Low, Sweet Chariot  
Sweetly Sings the Donkey  
Little Tom Tinker

6. Carry on the same procedure with rhythm bells and xylophone. The *rhythm bells* are fastened down, so the children have to pick out the right bells to play, with all of the bars in place, like the piano keyboard. Three children can play the chord, one child playing each tone. The bars of the *xylophone* are removable but you have to remove the ones you *don't need* and leave the ones you want to play.



Continued from page 49

presentation and the music used, of course, will vary with the age of the children, and older children will be able to cover more experiences in a given time. This is especially fortunate for the Army Dependents' Schools in Europe, since children move about as their fathers' assignments change. They are rarely in the same school more than three years, and since they come from the most diverse backgrounds, it would be folly to try to do anything with them except to take them where they are, musically speaking, and go on from there.

The first *Guides* had to provide for a great variety of musical experiences that could be begun by any class at almost any grade level, and then be experienced as fast as the class could absorb the material. The committee had in mind that by the end of the elementary school, the children not only would have had from their total experiences a related body of music learning, but also (and this is more important) that they would have developed an attitude toward music as something fascinating or at least interesting—something that they would want to continue experiencing in some form all through their lives.

An index system, similar to that used in library indices, was worked out so that any individual *Guide* could be taken out, rewritten, or a new one added without disturbing the general outline. The first four sections give the teacher the background of the music program organization in the Dependents' Schools, and the way in which the program is coordinated between music teachers, classroom teachers, and foreign language teachers. An interesting sidelight is the fact that there are some 400 native teachers in these Army schools who teach the language of their host country. Learning the folksongs of these countries is an important part of the program and a fine adjunct to the music program.

The next six sections of the *Guides* (numbered I to VI) are the principal categories under which the experiences are listed. The final sections (numbered VII to XII) give the teacher information about basic songs to be taught, equipment and materials available, and how to secure them if they are not already in the school.

Continued on page 54

# STORY & CLARK—

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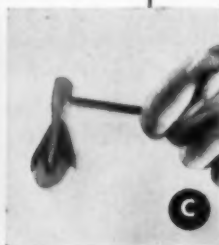
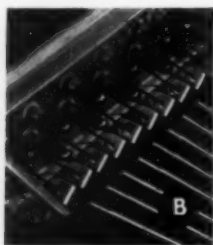
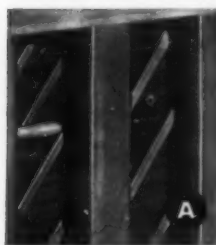
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American Army dependents at Berchtesgaden, Germany, are lead in the original version of *Silent Night* by Josef Hoeffmaier who accompanies on the guitar as did the composer, Franz Gruber. Herr Hoeffmaier is a music teacher in Oberndorf, Austria, site of the church where the famous Christmas carol was first sung.

Selected *Guides* are in a loose-leaf notebook on each teacher's desk when she arrives in the fall for the opening of school. These provide the teacher with information and guidance for the first three weeks or so of school until the music coordinator gets to her school or classroom.

The remaining *Guides* are in the hands of the music coordinators, each filed in quantity in separate manila envelopes, waiting to be given to the classroom teachers when they and their children are ready for them. As the teacher receives each new *Guide*, she writes the date it was received opposite the call number of the *Guide*. Anyone visiting her room can thus tell from a glance at the table of contents of her notebook to what experiences her children have been introduced and when. The teacher and the music coordinator can see also what experiences they are ready for next.

The year in which each *Guide* is introduced is printed in the upper right hand corner and just below it the call number, which indicates where the *Guide* should be put in the notebook. The teacher can determine from the *Guide's* place in the table of contents where the experience belongs in relation to other experiences.

The experiences are not intended to be introduced in the consecutive order in which they are listed in the table of contents, but rather when the particular classroom's needs and interests show that they are ready for them. This provides the greatest possible flexibility for a wide range of individual and group differences.

### Revising the Guides

At the end of the school year, the notebooks containing all of the *Guides* received during the year are returned to the principal's office for revision.

Primary orchestra, Vicenza, Italy, US Army Dependents' School, Mary Ida Davis, music coordinator.



Changing, dropping, or adding new *Guides* is no problem. During the summer, the headquarters and district music coordinators can pool their ideas together with those they have received from teachers and children during the year. On the basis of experience, some *Guides* may be discarded or rewritten; new ones may be written. These are printed with the new year in the upper right hand corner, and substituted for the old *Guides* that are being replaced. A new table of contents is printed and the *Guides* are ready for another year.

### The Contents

The following table of contents gives an idea of the kinds of experiences chosen for the 1959 *Guides*.

- A. The *Guides* to Musical Experiences: Origin, Organization and Distribution
  - 1. Origin of *Guides*
  - 2. Organization of the *Guides*
  - 3. Distribution of the *Guides*
- B. The Music Program
  - 1. Music is a Simple Natural Language
    - a. Singing
    - b. Playing Instruments
    - c. Moving to Music
    - d. Listening
    - e. Reading Music and About Music
    - f. Relating Music to Other Subjects and Peoples
      - (1) Social Studies
      - (2) Foreign Languages
      - (3) Music and Human Relationships
      - (4) Science
      - (5) Art
      - (6) Poems
  - 2. Teaching Creatively
- C. Organization of the Music Program
  - 1. Music a Coordinated Program
  - 2. The Music Coordinators' Schedule
  - 3. Music and the Foreign Language Program

### The Guides

- I. Experiences in singing
  - A. 1. Learning songs by rote—by voice
  - 2. Learning songs by rote with records and instruments
  - B. Helping the child find his singing voice
- II. Experiences in Singing and Playing Instruments
  - A. Melodically
    - 1. Playing bells and xylophones melodically
    - 2. Playing the *Blockflöte* (chromatic recorder) melodically
      - a. "Come, Some Music! Come, the Recorders!"
      - b. Playing the *Blockflöte* (Recorder)—Basic Instruction
  - B. Harmonically
    - 1. With autoharp
      - a. To accompany one-chord songs in major



- b. To accompany two-chord songs in major
  - (1) First experiences
  - (2) Continued experiences
- c. To accompany three-chord songs in major
- d. Styles in playing autoharp accompaniments
- 2. With bells or xylophone (and autoharp)
  - a. To accompany one-chord songs in major
  - b. To accompany two-chord songs in major
  - c. To accompany three-chord songs in major
- 3. With autoharp, bells, and xylophone
  - a. To accompany one-chord songs in minor
    - (1) First experiences
    - (2) Continued experiences
  - b. To accompany two-chord songs in minor
  - c. To accompany three-chord songs in minor (and major)
    - (1) In D minor and D major
    - (2) In A minor and A major, with borrowed major chords
    - (3) In D and G minor, with borrowed major chords
- 4. Harmonizing vocally
  - a. With one tone
  - b. With two tones
  - c. With three- or four-tone patterns
    - (1) Marine's Hymn
    - (2) Army Goes Rolling Along
- C. Playing percussion instruments rhythmically
  - 1. Rhythm patterns suggested by names
  - 2. Rhythm patterns suggested by words in songs
- D. Preparation for reading music
  - 1. Pitch and phrasing
  - 2. Rhythm
- E. Building major scales and keys from the three basic chords—I, IV, V7
- F. Building minor scales and keys from the three basic chords—I, IV, V7

### III. Experiences in Moving to Music

- A. Music and movement in the primary grades
- B. Rhythms suggested by poetry
- C. Rhythms suggested by animals
- D. Rhythms suggested by life activities
  - 1. North American Indians
  - 2. Work activities
- E. Creative movements
- F. Rhythms suggested by songs and recordings

### IV. Experiences in Listening to Music

- A. Guides to listening to program music
  - 1. Music inspired by a story: "Till Eulenspiegel"
  - 2. Music inspired by a poem: "Dance Macabre"
- B. Guides to listening to absolute music

### V. Experiences involving several musical activities

- A. An Italian folksong
- B. A Latin American folksong



Elementary choir of the Ludwigsburg, Germany, US Army Dependents' School. Barbara McClintock, music coordinator.

- C. An easy song in the primary grades
  - D. A nursery rhyme
  - E. A dialogue song
  - F. Experiences with introductions, interludes, and conclusions
    - 1. Vocal
    - 2. Instrumental
- VI. Music as Related to Other Areas of the Curriculum
  - A. Poetry
  - B. Social Studies
    - 1. Fifth grade
    - 2. Sixth grade
  - C. Science
  - D. Art
  - E. Language
    - 1. French songs
    - 2. German songs
    - 3. Italian songs

### Annexes

#### VII. Reference Charts

- A. Chart showing the three basic chords in major and minor
- B. Chart showing key signatures and relationships between chords and scales

#### VIII. Heritage Songs—Songs that every child should know

#### IX. Lists of Records

- A. Records available in the DEG schools
- B. Composers represented in the RCA albums in the DEG schools

#### X. Books on Music in the DEG Schools Libraries

#### XI. Recommended Films in the DEG A-V Coordinator's Handbook

#### XII. Music Equipment and Materials for Elementary Schools Available in the DEG Schools Supply Catalog

## The 1960-1961 Guides

Kurt R. Miller

THE *Guides* are set up for the new year using symbols and terminology which require trained music persons to bring the listed experiences to life in the classroom. We are therefore re-scheduling our approximately fifty music resource teachers so that all elementary schools will have the professional guidance necessary to build a music program based upon the *Guides*.

The *Guides* are being used as a bridge between what the music resource teacher teaches and what happens in the classroom music making every day. They serve to give direction for the practical, daily music making in each classroom when the music resource teacher isn't around. Because the quality of our program lies in what happens when the resource teacher *isn't* in the class, these *Guides* are proving to be a godsend. The *Guides* indeed allow the classroom teacher and the music resource teacher to become a teaching *team* working toward common goals.

The emphasis is not as much upon changing the *Guides* at this time as upon getting a school system into an operational pattern so that all children in the Dependents' schools receive a music education based upon broadening experiences in singing, playing, listening, and moving to music, and having children *give* in these experiences rather than *get*.

[Mr. Miller, who was music consultant, Little Lake District, Los Angeles (California) County, is now music specialist (coordinator) for the United States Army Dependents' Education Group schools in Europe.]



The workshopers and their consultants. Note variety of Filipino costumes.

**I**N ORDER to meet the ever pressing need for better trained teachers of music, the Philippine Normal College of Manila launched a program of in-service training for elementary school music teachers in 1959.

Training was given in the form of two workshops that first year. Results were so gratifying that two additional workshops were held this year, and two are planned for the spring of 1961.

In 1959, a total of 190 music educators, representing 42 provinces of the Philippines, participated in the well-organized, broad program of study. A brief look at the map of the Philippines indicates the enormous problems of communication and transportation. Even so, the success of Normal College's efforts to increase good training for music teachers has been handsomely demonstrated.

Because the workshops follow a similar pattern, perhaps the best way of illustrating the whole is to describe one.

The workshop spans one week, beginning on a Sunday afternoon and concluding the following Saturday. The ultimate aim is to provide music teachers with sound musical concepts and philosophies and adequate technical facilities in music instruction. To this end, a 40 hour course of study is planned. Included are: choral work;



Rhythmic development in folk dancing is illustrated in the dance "Ilocana" by a group from Northern Luzon.

## Workshops in



Playing the Rondalla, an ensemble of native string instruments. Most common Rondalla instruments are native guitar and the banduria.

conducting; *Rondalla* (an ensemble of native string instruments); boys' choir organization; classroom technique; sight singing of songs for elementary grades; creating songs; Philippine music; creative rhythms; folk dancing; children's literature; survey of reference materials; voice class; and listening.

In addition to these sessions of academic instruction, there are 16 hours of interest-group work in *Rondalla*, conducting, and voice. Smaller working groups in creative rhythms and creating songs are made possible to insure individual participation. In this way, the workshopers feel that close attention is given to each, and they gain more confidence in their own abilities.

The areas of work are handled by consultants drawn from various Philippine institutions of learning. Corazon S. Maceda, chairman of the music and art department of the Philippine Normal College, is director of the workshops.

Activities begin with a "get together" on the first day. At midweek there is a dinner-musical, and a culminating program caps the work for the week.

The dinner-musical provides a good occasion to listen to regional folk songs and to watch regional folk dances. Schedules are so full that rehearsals for this program are usually held in the rooms in the dormitory after the night session and in the classroom before the sessions begin in the morning.

Reportedly, the most interesting activity of the week is the culminating program which serves not only as a capsule report of what the workshopers have learned during the week but also as an incentive for them to perform under pressure. A sample program lists four *Rondalla* numbers; various demonstrations of creative rhythmic movement; 13 children's songs composed during the workshop; and seven choral selections.

The heavy schedule is further augmented by educational trips. Some of the places visited in connection with this year's workshops were the Araneta Coliseum for the Bayanihan dance group performance; the Manila Cathedral to listen to the organ; and the Malacanang Palace music room.



Corazon Maceda, director of the workshop, and Lucrecia R. Kasilag, seated. From left to right, standing, Flora Zarco Rivera, Candida B. Bautista, Obdulia R. Castillo, Crispina C. Garcia, Juanita T. Torres, Edgardo F. Herrera, consultants.

## the Philippines

Many commentaries are available to indicate the professional and cultural enrichment afforded by these workshops. The accompanying pictorial presentations of the workshops on these pages of the Journal will be of interest to music educators who will recognize in the photographs some in-service education techniques so frequently used in the United States. The Music Educators National Conference and The Philippine Music Educators Group, the professional organization of music educators in the Philippines, have enjoyed a relationship of mutual exchange for the past several years.



Demonstrating elephant movements learned during creative rhythms class.



A children's number played by adults mimicking the playing of instruments in an orchestra and prepared during a session on "Evaluation of Music Materials."

# Teaching Improvisation

William H. Tallmadge

**W**ESTERN musical practice, with minor exceptions, has concerned itself entirely with the development of score reading skill among its practitioners. Improvisational skills, which are prime objectives in the musical practice of other cultures as well as in the practice of our own folk musicians, have been generally neglected in both public and private music education programs.

Charles Leonhard and Robert W. House in their writings<sup>1</sup> have implied that beyond the elementary grades real creativity is lacking in the music education program. Even in the elementary grades "much of what passes for creativity often has a stilted, unspontaneous quality." To remedy this situation, the authors recommend an "emphasis on improvisation or extemporization all along the line . . ." and point to the "practice of jazz musicians" as demonstrating "exactly the kind of direct approach to creativity which can be used successfully in the school music program . . ."

Such activities as "Singing and playing descants to melodies by ear, singing and playing harmonic accompaniments by ear, embellishing a known melody, improvising on a given chord progression, and playing and singing variations on a melody" are listed as the means which, if put into practice, will result in "spontaneous self-expression, more

acute listening, freedom with the voice or instrument, functional knowledge and natural use of notation, development of musical understanding, appeal to musical initiative, and enthusiasm for music making."

These authors, as well as other persons who have had the opportunity to observe the benefits of a really creative school arts program or creative dance program, have had cause to regret the absence of similar benefits from the music program. Indeed, were it not for the living example provided by an occasional jazz group within the school, many persons would continue to maintain that such personal creativity as that developed in the art and dance program was impossible if not impractical in the music program because of the nature of music itself.

If music teachers should come to agree with Leonhard and House as to the importance of improvisational skills, they will need considerably more help in the organization and administration of such a program than that which is now available. It is hoped that the following suggestions will prove helpful in that regard.

All the practices mentioned above by the two authors are basically practices in ornamentation or variation. This emphasis represents a change in direction; for in the past, the emphasis has been upon the creation of specific tunes or compositions. The change is probably a healthy one if the musical practice of other cultures and folk musicians is any indication.

At the outset, one must realize that improvisation is a personal tech-

nique that allows only a few participants. Instrumental groups are limited to from five to ten persons. In a music class of thirty students this presents a difficult but not insurmountable problem. Performers, as in the "jam session," listen and wait their turn.

By the sixth grade, students might be expected to improvise in several keys upon a familiar melody and chord pattern. The instruments used can be an upper range instrument for the melody, a middle range instrument for harmony and melody, and a lower range instrument for harmony and rhythm. Students should also be able to improvise suitable rhythms upon a drum; and be able to follow the beat and chord changes upon a guitar or an autoharp. Marimba-type instruments or just a piano or two pianos will serve as the melody and harmony instruments. At the beginning stages of melodic and harmonic improvisation, one might use only melodies in the pentatonic mode. The reason for doing this is that pentatonic melodies can be performed on the black keys of the piano or marimba. This makes it easier for the student to start playing at once. The fact that only five melody tones are used also makes it easier; and the fact that disagreeable discords are almost impossible in pentatonic melodies makes the experience a more pleasant one. Autoharps can be adjusted to this practice by simply tuning them one half-step higher than indicated. The new chord names can be printed on small pieces of paper and pasted over the old. On the small autoharp, instead of reading C, G7, F, Bb, G and C7, the chords

<sup>1</sup>Charles Leonhard and Robert W. House, *Foundations and Principles of Music Education*; McGraw-Hill Book Co., (1959) pp. 260-262.

[The author is associate professor of music, State University of New York, College of Education in Buffalo.]



would read C $\sharp$ , G $\sharp$ 7, F $\sharp$ , B, G $\sharp$ , and C $\sharp$ 7.

Examples 1 and 1a show the pentatonic melody "Auld Lang Syne"

as we shall see, only the descant was a truly creative improvisation as the harmonization (in grade four) is a memorized stereotyped progression.

**Example 1**

The score for Example 1 is arranged in four systems. The top system shows the vocal melody in G major (one sharp). The second system shows the piano on black keys accompaniment. The third system shows the auto-harp accompaniment with chords labeled I F $\sharp$ , V $\sharp$  C $\sharp$ 7, I F $\sharp$ , and IV B. The fourth system shows the drum accompaniment with side drum and bass drum parts.

9173-A

**Example 1a**

as improvised by a group of six third graders. Example 1 is placed on the board or on music paper for the students; 1a is the transcription of the actual performance.

### Vocal Practice

In vocal improvisation, it is possible to use the full class. The melody is sung without embellishment by a selected group of singers. Other singers harmonize by ear while a few improvise descants above the melody. Example 2 shows "Auld Lang Syne" as sung by ear by a fourth grade class. The melody is sung from song books, and so only the harmonization and two descants are improvised. Actually,

The technique of harmonization will be described later.

### Rhythm

Space does not permit the presentation of a complete program grade by grade. The following, however, are a few basic drills that will help to develop basic skills in rhythmic, harmonic and melodic embellishment.

First experiences in rhythmic embellishment can be accomplished by physical movement patterns such as walking, running, skipping, clapping and conducting. Later, drum sticks can be used, and finally, actual melodic patterns can be rhythmically embellished. The whole note and

dotted half note are to be considered as basic rhythmic units which can be embellished in various ways. For example, the  $\circ$  is equated or embellished with four steps (||||) or four claps or four conductor's beats, etc. It is also embellished by numerous other rhythmic patterns which increase in complexity as skill is developed. Smaller units of time are also embellished in a similar way. A second grader playing drum sticks might embellish a series of two dotted half notes in the following ways:

The drills show various rhythmic patterns for two dotted half notes. The first drill shows a single dotted half note followed by a quarter note. The second drill shows a dotted half note followed by a quarter note. The third drill shows a dotted half note followed by a quarter note. The fourth drill shows a dotted half note followed by a quarter note. The fifth drill shows a dotted half note followed by a quarter note. The sixth drill shows a dotted half note followed by a quarter note. The seventh drill shows a dotted half note followed by a quarter note. The eighth drill shows a dotted half note followed by a quarter note.

As soon as skill permits, these rhythmic variations are applied to melodic instruments. One may begin with melodies in the pentatonic mode (black keys) as has been mentioned.

### Harmonic Progression

A feeling for traditional harmonic progression is necessary equipment for harmonic and melodic improvisation. It is developed to a certain extent by means of the regular music program; however, a few special drills will improve the student's ability to hear "tonal magnetism"—the attraction of one chord or one tone to another. Using syllables and numbers, the student sings and memorizes the following patterns. Later, as in regular ear training classes, the student learns to recognize the I, IV, and V chords or tonal patterns aurally by means of this "tonal magnetism."

**Example 2**

The score for Example 2 is arranged in four systems. The top system shows the descants. The second system shows the melody. The third system shows the harmonization, with the instruction "Hum or sing" written below the staff.

**Example 2**

The above patterns are also sung in the minor mode.

### Harmonizing

Sometime during the third or fourth grades, in addition to the regular program for introducing part singing, the following practice can be introduced in order to develop the technique of harmonizing by ear. Divide the class into three groups and teach them the following chordal progressions having them associate each chord with a certain hand signal.

The index finger is the signal for the I chord. The upper group sings "mi," the middle group sings "do," and the lower group "so." When four fingers are shown, the "mi's" move up to "fa"; "do's" repeat the common tone, and the "sos" move up to "la." The process is continued for the entire sequence. With practice, the class will learn to harmonize simple folk melodies without the hand signals.

### Melodic Embellishment

The various melodic embellishments are presented much as is done in the regular keyboard harmony class. Neighboring tones and passing tones are introduced into the playing or singing of the tonic chord. Example 3 can be placed upon the board. Students soon learn

to insert passing tones between the chord tones on the unaccented parts of the beat as in example 3a.

Example 3

Example 3a

Example 4 shows a chord and example 4a shows how the chord is embellished with upper and lower neighboring tones.

Example 4

Example 4a

Accented embellishments such as the appoggiatura and accented passing tone are introduced next. Example 5 shows a fragment of a melody, and example 5a shows this fragment embellished with upper and lower appoggiaturas.

Example 5

Example 5a

Examples 6 and 6a show the use of the accented and unaccented passing tones.

Example 6

Example 6a

The substitution of one chord tone for another in a melody is a very familiar form of melodic embellishment. Examples 7 and 7a show this quite clearly.

Example 7

Example 7a

Example 8 shows a portion of the chorus of "Dixie" as played by a seventh grader on a set of bells. This example includes nearly all of the ornaments mentioned.

Example 8

Generally speaking, children, once they acquire a few fundamental techniques of improvisation, teach themselves. Demonstrations by, and recordings of folk musicians are most helpful in developing these skills. A high school jazz band improvising upon an old "standard" will do wonders for the lesson on improvisation in the junior high school general music class. Likewise, a sixth grade ensemble, improvising upon a Stephen Foster tune, will teach and inspire a third grade class that is trying to learn how to add passing tones to a melody.

In conclusion, the activity of musical improvisation enables children at the earliest stages of musical development to use musical materials as freely as children use art materials. When some child improvises a new and beautiful variation upon "Drink to Me Only With Thine Eyes," he is enjoying a creative experience similar to that of the composer or the folk musician. This is the kind of creative experience felt by a child painting a picture or making a piece of sculpture. Indeed, if the art of musical improvisation should ever be practiced extensively in the schools, a new and exciting dimension will have been added to the music program.



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# Music for Teenagers

William R. Sur

WE HEAR too many reports on the activities of teenagers these days that give a distorted picture. News reports and magazine articles make us feel that there is a true association between the terms "teenager" and "delinquent." We tend to forget that the majority of teenage pupils are a fine segment of our school population.

Actually, so much has been heard about the problems in handling teenagers that many beginning music teachers are conditioned to fear an assignment in junior high schools. This is an absurd situation. When a teenager is given the opportunity to make music, to learn about music under the direction of capable teachers and in a favorable environment, he will make the most of the opportunity.

We can accept the fact that there is a natural interest in music found in the teenager and that this interest can be developed into a splendid thing by the right teachers and the right instructional materials. This conclusion is not a theory. It is a fact that comes from experience in working with teenagers, observing the accomplishments of pupils of this age in schools in various parts of the United States, and a conviction that music can and does exert a powerful influence for good in the lives of young people.

IF A PROGRAM of music instruction is designed *only* for those with a natural interest or talent in music, only a small percentage of the student body would be involved in the program; the larger part of the school population would be left in musical ignorance. Therefore, we must offer music to more than a select few.

Music has a function throughout the lives of *all* people, whether you consider music as an art, a social force, a therapy, or a combination of these. The arts are not to be snob-

bly considered as desirable only for a small segment of the student body.

Too often we hear adults say, "I am interested in music *but* I don't know anything about it." This sad confession has been repeated by university presidents, school superintendents and principals, classroom teachers, and, all too often, by those who determine what the school curriculum should be. These people apparently fail to connect their ignorance of music to the fact that there was probably no music in the schools they attended or that the instructional program of music was limited.

We must broaden the music curriculum in such a way that we will touch the mass of the people, thereby raising the cultural level of nations. We must be concerned not only with a music curriculum for the development of highly skilled performers but also with a curriculum that will enable more people to be consumers of good music, a curriculum that will improve listening habits, bring more fine music into daily living, and open the world of music to all people.

To reach larger numbers of students, many of us will have to change our thinking about what music should be in the educational program. We need to move patiently but persistently upward toward better music. We must consider all kinds of music in the curriculum rather than just the music we as professional musicians like and feel is good.

This means that we will have to know more than music. We need to know some psychology and still more about child growth and development. All experienced music teachers have witnessed highly gifted musicians fail miserably as teachers because they did not understand children.

BASICALLY, an instructional program for teenagers should include the opportunity for serious musical experience through fine bands, orchestras, choral groups, and small ensembles—with sufficient rehearsal time each week during school hours. In too many communities in the United States the orchestra has long

[This article is taken from the speech Mr. Sur delivered before the second annual convention of the Canadian Music Educators Association on April 21, 1960, when he officially represented the Music Educators National Conference. Mr. Sur is Chairman of Music Education at Michigan State University, East Lansing, Michigan.]





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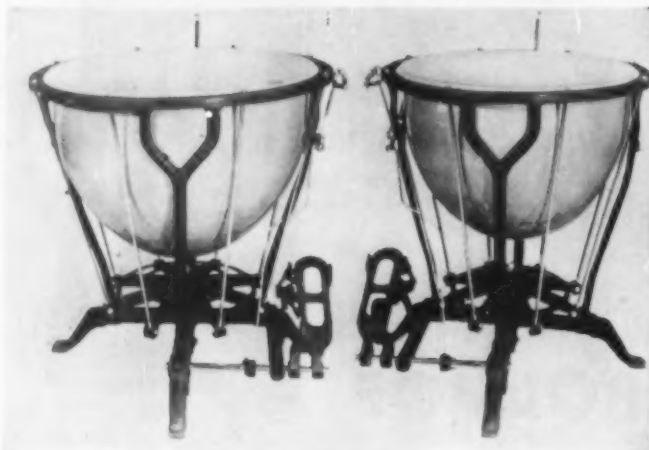
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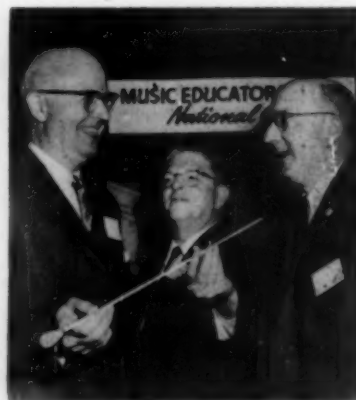
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ago disappeared and the entire music instruction offered is a band program. Now we are realizing our mistake and are struggling to develop stringed instrument classes to bring the orchestra back into our educational program. Participation in small ensemble activity is being encouraged as one of the finest opportunities for musical development.

Music education for teenagers, however, is more than a band, orchestra, or choral program. It is a program of music, a program of instruction that should develop musicianship. In large and small ensembles we must emphasize the need for developing musicianship and the need for learning music fundamentals, elementary theory, sight reading, and the like.

The musicianship of the talented and most interested of our young people can be improved by offering a course in general or basic music in the upper grades on an elective basis. In such a course it is possible to teach a considerable amount of music theory and music literature. Students could become well started in both theory and music literature in one year's work. With such a course in music, (and I don't care what you call it; I call it general or basic music for want of a better description) you could graduate



**THE AUTHOR** of this article, at right, turning over the president's baton to his successor, Clifton A. Burmeister, who was elected to the top office of MENC North Central Division at the North Central 1959 Convention in Chicago. Center, Neil E. Glenn, second vice-president, also elected at Chicago for the 1959-1961 biennium. As immediate past president, Sur, in the MENC constitutional procedure, automatically became first vice-president. Next election: at 1961 North Central Convention for which President Burmeister is head man (April 6-9, Columbus, Ohio).

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In addition, a one-year basic music course should be open to and required of all students, regardless of talent. During the year this course is taught I would suggest working without a fixed course of instruction, allowing the musical resources and possibilities of those in the class to determine the course of study. If I had such a class, we would sing, play instruments, listen to music of all kinds to seek a broad and varied experience with music.

This is a large order, but not so large if you keep the education of girls and boys foremost in your thinking and resist a public performance schedule that puts pressure on you in your rehearsals—a pressure that removes almost every opportunity you have to teach musicianship.

IN BOTH junior and senior high school, opportunities for instrumental and choral experiences should be available for those who are not the highly talented but those who want to make music. If I had the power, I would find a place for every teenager who wants to make music. The doors would close on no one; to be sure, there would be a place for every last one who wants to play or sing.

I have a suspicion that among the thousands of youngsters I have worked with as a teacher of school music, those who might easily have been rejected may have done more for music over the years in their communities than the small group of the very talented. Some of those who seemed hopeless from a musical standpoint have gone into their communities and, as adults, have supported the church choirs, the school and community music programs. They have proved to be valiant supporters of any move to bring better music into community living. Think of this the next time a youngster scrapes on a violin until it drives you to distraction, or you hear the young chorister who is never quite on pitch. They may be getting far more out of music than you think, and they can be people whose influence for better music could be used by all of us.

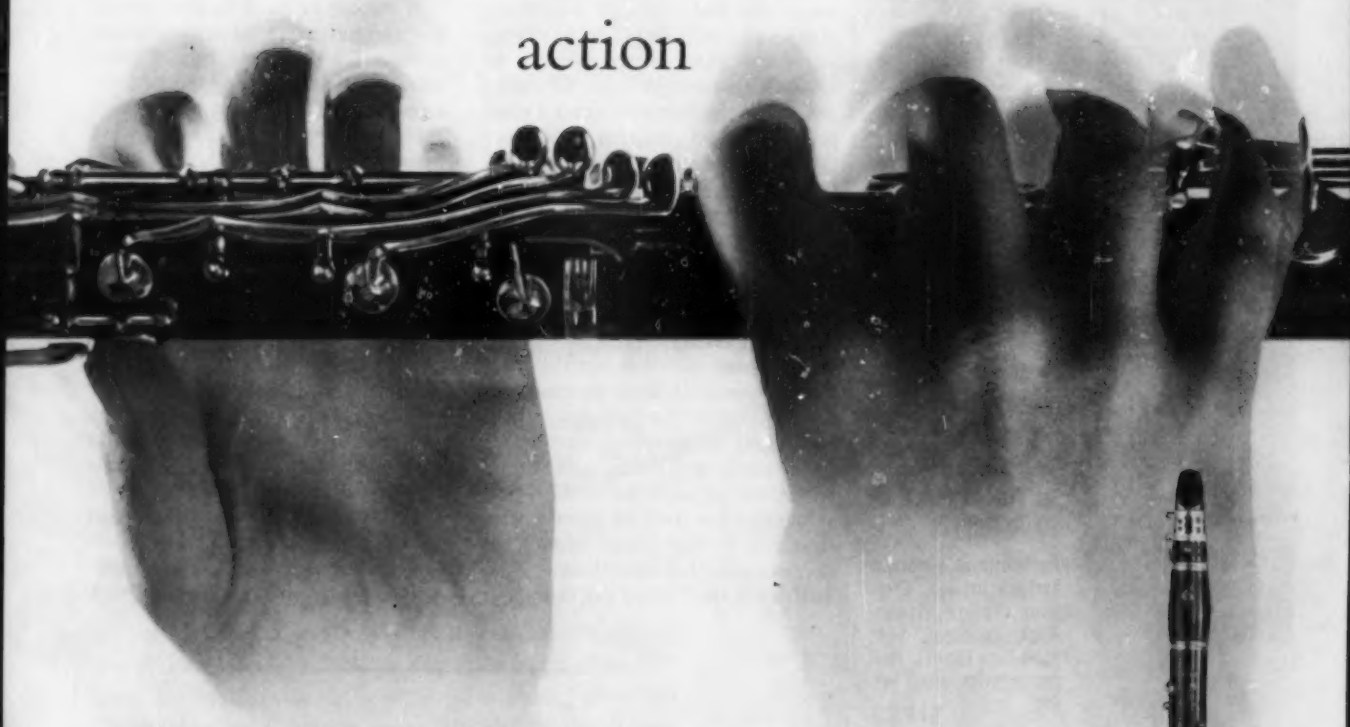
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imately 100 minutes a week of such  
instruction for the kindergarten  
through grade six has proved to be  
necessary to make the most of this.

Elementary classroom teachers  
can assist effectively in this program  
when helped in workshops by music  
specialists and through university  
courses and workshops. In American  
schools a great many failures in  
music with teenagers can be traced  
directly to the fact that either a poor  
program or no program of instruc-  
tion has been offered in the elemen-  
tary grades. This is particularly true  
in small communities where an in-  
strumental specialist is hired to do  
all the music teaching. All too often  
he knows nothing about elementary  
vocal or basic music and emphasizes  
only his specialty.

The small school is not the place  
for the specialist. It is the place for  
the generalist who can teach both  
vocal and instrumental music. We  
have band, orchestra, and choral  
specialists but as in the medical pro-  
fession we are short on general prac-  
titioners. In our larger schools the  
opportunities for specialists are ex-  
cellent but the United States is made

up of thousands of small communi-  
ties that can have but one teacher of  
music. When the small community  
hires the specialist, the well-balanced  
program of music for all the chil-  
dren is very likely to disappear.

Elementary instrumental instruc-  
tion should begin earlier. Starting  
class instruction on the stringed in-  
struments in grade 4 and the wood-  
wind and brasses in grade 5 is sound  
practice.

A chance to learn to play one of  
the recreational instruments seems  
suitable for those who cannot study  
piano, voice, or the symphonic in-  
struments. The fretted instruments  
such as the guitar, the ukulele; wind  
instruments such as the recorder;  
harmony instruments such as the  
autoharp have a good musical his-  
tory and background. If I couldn't  
get these instruments, I would buy  
some bamboo and have the young-  
sters make their own shepherd's  
pipes.

Finally, school administrators  
should be encouraged to attend your  
meetings. Join with other groups in  
the field of education and show an  
interest in something besides music  
education. In time you will have a  
chance to speak for music to others  
in education and help them to under-  
stand what music education can con-  
tribute to the educational program.



IN THE COMMONWEALTH OF PUERTO RICO there has been interest over  
a considerable period in the possibility of a professional organization of music  
educators. There are several members of the Music Educators National Con-  
ference in the Commonwealth, and recently a group of MENC music educators  
from various parts of the island met to discuss plans for a professional orga-  
nization of music educators. From left to right are: Delia Calderin, zone su-  
pervisor of music; Haydee M. Canovas, general supervisor of music; Maria Luisa  
Munoz, associate professor of music, University of Puerto Rico; Vanett Law-  
ler, MENC Executive Secretary; Eva Barquet, zone supervisor of music; Car-  
men A. Berrios, instructor of music at University High School; Augusto  
Rodriguez choir conductor, University of Puerto Rico.



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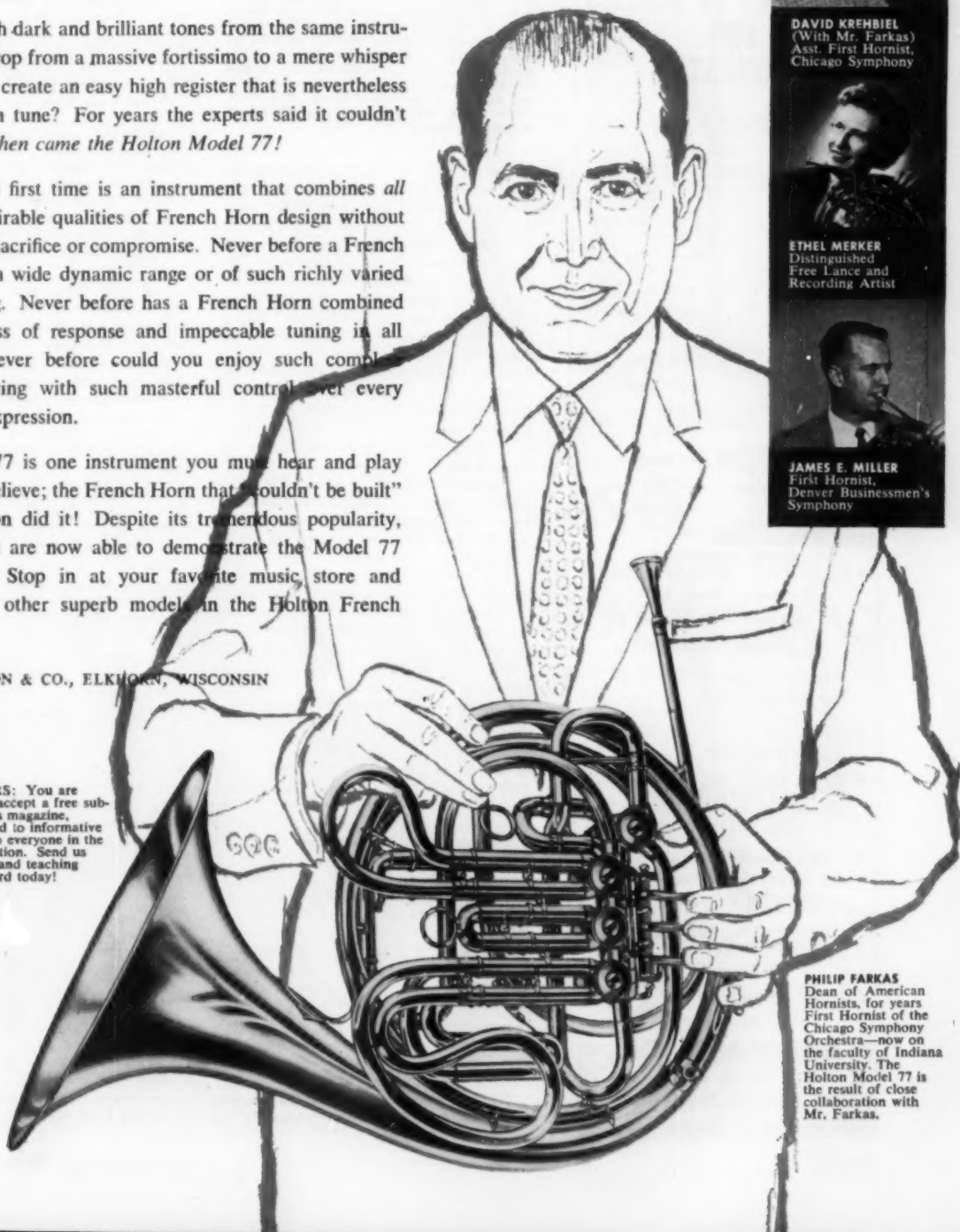
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# Make Way for Music

Don B. Slocomb

RECENTLY The Texas Outlook, magazine of the Texas State Teachers Association, devoted a number of pages to music education. Among the thoughtful articles was an adaptation of a speech delivered by Don B. Slocomb at a convention of the Texas Music Educators Association in Austin. Italics included in the reprint (with permission) on this page have been added in anticipation of the reaction of experienced music educators everywhere.

Mr. Slocomb is superintendent of schools in Giddings, Texas. As The Texas Outlook commented, "He can afford an objective view of the relative importance of music in the classroom since his background includes being a mathematics teacher and a college athlete as well as membership on the Texas Region XVII Music Executive Committee. He began teaching math at Galena Park in 1932, and served as principal from 1933 until 1952, when he accepted the Giddings superintendency."

IF YOU should ask some administrators if they have a good music program, they would reply, "Yes, indeed." But their band period is scheduled in the last period, in direct conflict with a physical education class, and their choral or orchestra program is a 30-minute-per-week activity with mostly girls enrolled. Not that there is anything wrong with girls taking music, but a good music program should appeal to boys, too.

These administrators "believe" in music, but say, "Keep it out of the way. Keep them quiet. Don't bother me with a lot of fancy stuff." What they really want is a strict 3-R program and a winning football team.

There are more ways to win than with athletic contests. You can win with a good music program, and not just by gaining first division ratings at music contests.

The cultural benefits students derive from a contact with music are established and accepted facts, by both opponents and proponents of public school music. Furthermore, I contend—on a basis of 28 years' observation—that a direct correlation exists between your music program and your school discipline and morale.

### Time for Music

In Giddings, music is available to every high school student, without conflict, if he wants it. The six-period, no-study-hall day makes this possible. Our students can take all of the heavy academic subjects and still schedule time for music. Our graduates generally earn 22 credits.

In the elementary school, formal music instruction is begun in the fifth grade and every student can take band or public school music from the fifth grade through the eighth grade. Pupils in the elementary school who would not want to take music are treated the same as a student who would not want to take English or geography. We work on the premise that a little singing never hurt anyone, even the rankest of monotones!

Have you ever heard a talented student, one needed by your band, orchestra, or

choir, say, "I want to take music, but I can't get it in because I have to take a course I need to get ready for college"?

Two things are wrong with that remark: (1) The student needs the cultural benefits of music as much as he needs basic courses in order to prepare for life, and (2) he doesn't have to bypass music or any other special interest subject if the school schedule is set up properly.

### Supervised Study Time

For the benefit of administrators who would scream that six class periods would work the poor kids to death, let me make these observations:

(1) This plan does not call for the student taking six "heavy" subjects; three to four "heavies" a day will allow a student to work off all of his college requirements and then some.

(2) The success of this plan depends on supervised study time being allowed in each academic course, an unsurpassed teaching technique.

Not long ago I was talking to a fellow superintendent about the budget. He asked me how much money we allowed for band and choir. Actually, I hated to reveal these figures because I thought they were embarrassingly low, \$2,800 for band and \$500 for choir, no part of which represents salary for the teacher.

He then asked how I could justify such a ridiculously high figure. I was stumped. But his mind was closed. He was smug in his belief that his last period band program, his activity choir period, his "after school" band marching, and his low budget allowance were ideal. I don't think so. A successful music program requires a realistic budget allowance.

If our so-called "overemphasis" on music were in conflict with our academic program, I would be inclined to agree with him, but the college performance of our graduates is measuring up. One of our last year's graduates who was an all-district basketball player, a state high jump winner, and a tenor soloist in our a capella choir, has made the honor roll this year in a major state college.

I can't help but feel sorry for the many schools that have little or no real music program. To the statement, "Oh well, we are a small school and just can't have a music program that would compare favorably with the programs in the larger schools," I would reply, "Baloney." We have an adequate one in Giddings, and you can have it anywhere else.

Let's cut out all this nonsense about relegating music to an extra-curricular status. There is a definite place in the curriculum for music, just as there is a definite place for science and mathematics. Given the opportunity and a little backing, a capable instructor can develop good programs.

Is this too high a price to pay for an art that is as old as the centuries?



# INTERNATIONAL STRING CONGRESS

HERMAN D. KENIN

President, American Federation of Musicians

THE AMERICAN Federation of Musicians is the sponsor of the International String Congress which was inaugurated in the summer of 1959 and continued in 1960.

It has long been the feeling of the International Executive Board of the American Federation of Musicians that the organization representing the interests of the professional musicians in the field of instrumental music might well direct its interest, and indeed its assistance, toward the encouragement of the professional lives of young musicians in the United States and Canada as well as the young musicians in other countries. It was felt that initial efforts along this line might well be directed to the field of string instruments.

Accordingly, in 1959 there was launched the International String Congress in Tulsa, Oklahoma. Composer Roy Harris was director of this project which was made possible through the active participation of the American Federation of Musicians locals in cities and towns in the United States and Canada. Industry and educational leaders and many distinguished musicians participated in this project.

In 1960 the project was continued with headquarters at the InterAmerican University in San German, Puerto Rico. Roy Harris was again director of the project.

## Eligibility Requirements

Any musician may become a contestant if he is a member in good standing of the American Federation of Musicians. Amateurs who are not members of any union representing musicians may also compete. The String Congress scholar-

ship competition is open to accomplished string players of either sex between the ages of 15 and 21 years. Applicants must qualify through community committee auditions, and parents or responsible parties must co-sign applications of minors.

Some 700 Locals of the American Federation of Musicians in the United States, Canada, Alaska, Hawaii, Puerto Rico, and the Virgin Islands, in cooperation with community leaders representing civic, musical, industry and educational organizations comprise the committees to conduct the string auditions.

## Contest Awards

String players numbering approximately one hundred will be chosen as the result of the community auditions. These winners will receive scholarships donated by the American Federation of Musicians locals, providing eight weeks of intensive instruction under noted string teachers at the site of the International String Congress. Travel and living expenses for the scholarship winners are a part of the award. Those nominated by the String Congress faculty comprise a special string ensemble to play one or more public performances in furtherance of the string project at the direction of the National Contest Committee.

For information concerning participation in the International String Congress, contact should be made with the local union of the American Federation of Musicians. The American Federation of Musicians intends to continue the International String Congress and the site for 1961 will be announced very soon.



THE STRING CONGRESS attracted many distinguished visitors, including the group shown above. From left to right: Exie Burford, public relations chairman, National Federation of Music Clubs; Roy Harris, director of the project; Mrs. Harris; Herman D. Kenin, president of the American Federation of Musicians; Dorothy Bullock, president of the National Federation of Music Clubs; and Vanett Lawler, executive secretary of the Music Educators National Conference.

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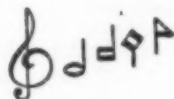
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FALL 1960

VOLUME VIII, NUMBER 2



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# MENC Northwestern Division Meeting

Spokane, Washington

March 15-18, 1961

Convention Headquarters: Davenport Hotel

**T**HE INLAND Empire city of Spokane will again host the 1961 MENC Northwest Division Conference. Members and performing groups will attend from the states of Alaska, Idaho, Montana, Oregon, Washington and Wyoming.

## Program Features

President Frank D'Andrea and the board of directors of the MENC Northwestern Division announce the following program features:

**Theme: Music, A Fine Art.**

**General Sessions.** Six general sessions will present the theme from the standpoints of philosophy, teaching, and performance. James Jarrett, aesthetician and president of Western Washington College of Education, Bellingham, will open the conference with an address "Music, A Fine Art in the Schools." The remaining general sessions will deal with the theme as it applies to elementary music, to music and humanities at the secondary level, and to music a fine art in preparation and performance.

**Music's Responsibility to Society.** The concluding general session will climax the conference theme by demonstrating how music can be a living fine art in a community as an outgrowth of music in the schools. Community groups from Spokane's rich cultural life will perform.

**Special Sessions** are planned to exemplify the theme in the numerous specialized areas and levels—elementary, junior-senior high school vocal and instrumental music. Particular attention will be devoted to re-evaluating teacher education for the teaching of music as a fine art.



**Northwest planners included:** Directing chairman, L. G. Minard, assistant superintendent of Spokane schools; general chairman, W. C. Sorenson, superintendent of Spokane schools; Frank D'Andrea, president of the Northwestern Division; vice chairman, Gretchen Stieler, supervisor, vocal music, Spokane (not shown, co-vice chairman, R. K. Harris, head, elementary band education, Spokane); Forest L. Brigham, 2nd vice president, Northwest; and A. Verne Wilson, 1st vice president, Northwest.

**Television and Music Education.** Richard Berg, a former Northwesterner, will work with elementary and junior high school sessions showing how television can be utilized to enhance and expand the fine arts impact of music in the schools.

**Classroom Teachers' Workshops.** One thousand classroom teachers are expected to attend the elementary workshops prepared and presented by Northwest elementary music specialists. Lucille Wood, Los Angeles State College, is the headliner.

**Host Night.** The Spokane Schools will present a festival evening concert projecting the theme of music, a fine art in the schools of Spokane.

**Lobby Sings** will be organized to read through selected choral numbers.

**The All-Northwest Band, Chorus and Orchestra** will, in accordance with tradition, close the convention. Conductors: band, Frank Piersol; chorus, Ralph Hunter; orchestra, Louis Wersen.

**Performance** as a fine art will be stressed in the daily concert hours and other appearances by the visiting performing groups from all the Northwest Division states.

**The Music Industry** will play a vital part both in exhibits and in the presentation of a general session devoted to the topic "Music Industry Contributes to the Fine Arts in the Schools." Unencumbered exhibit visiting hours are planned for morning and afternoon.

**Local Convention Committee.** The administrative staff of the Spokane Public Schools is in charge of local arrangements: general chairman, William C. Sorenson, superintendent of schools; directing chairman, L. Glenn Minard, assistant superintendent of schools; vice-chairman, Gretchen Stieler, supervisor of vocal music; co-vice chairman, Ray K. Harris, head, elementary band program.

**Cooperating Organizations.** In addition to their own meetings, the Northwest divisions of National Association of College Wind and Percussion Instructors, College Band Directors National Association, American String Teachers Association, and the Northwest College Choral Directors Association will participate in special sessions devoted to instrumental and vocal music, and research.

**Program Schedule and Hotel Accommodations.** An outline of the program schedule and hotel application blanks will be mailed to members about Dec. 26.

**For additional information** write to Music Educators National Conference, 1201 16th St., N.W., Washington, D.C.



**Seated:** Wesley R. Baker, president, Idaho; Louise R. Huckba, president, Oregon; Frank D'Andrea, president, Northwest; A. Verne Wilson, 1st vice president, Northwest. **Standing:** Robert F. Noble, University of Wyoming, Laramie, representing Wyoming president, Calvin Coleman; J. Neil Dahlstrom, president, Montana; Forest L. Brigham, 2nd vice president, Northwest; and Jack E. Schaeffer, president, Washington. Ruth Sampson-Ayres, who represented the Music Industry Council was also among the planners, although not pictured.



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Working group at Santa Monica, California, September 23-24

# MENC Western Division Meeting

*Santa Monica, California*

**March 26-29, 1961**

**Convention Headquarters: Civic Auditorium**

**S**ANTA MONICA will be the setting for the Western Division conference, with members attending from Arizona, California, Hawaii, Nevada and Utah.

## Program Features

President Robert Holmes and the Board of Directors of the MENC Western Division announce the following program features.

**Theme: Music—A Communicative Force in a Scientific Age.**

**General Sessions** will include "Music—A Communicative Force as the Musicians See It"; "The Importance of a Cultured Society in a Scientific Age"; and "The Three F's in Music Education" (music is not a frill, music as a force, and music fights back).

**Elementary Sessions** will cover these subjects: "Intercultural Communication Through Music in the Pacific Area"; "Interpreting Communicative Qualities of Music"; "Communicating Through Community Resources"; "Effective Communication Through Scientific Tools"; and "Effective Music Supervision."

**Junior High School Sessions** will feature a panel and demonstration with a teacher on the subject of "Music and Related Arts." Two general music demonstrations will be presented as well.

**Senior High School Sessions** will include programs on: "How Does Music Serve as a Communicative Force in a Scientific Age?" "How Does Music Serve as a Communicative Force in a Balanced Education Program?" and "How Does Music in the High School Serve as a Communicative Force in a Scientific Age?"

**Higher Education Sessions** are scheduled to include a panel discussion of "Music for General College Students as Performers and Non-Performers."

**Joint Sessions.** Higher education and junior high school will sponsor a panel discussion on teacher training. In addition, junior and senior high school will present a demonstration of rehearsal techniques, and have a discussion of "Music as a Communicative Force."



**Program Planners.** Directing chairman, Wade Thomas, president, Santa Monica City College; Robert F. Holmes, president, Western Division; vice chairman, Donald G. Richardson, coordinator of music, Santa Monica School District.

**All-Conference Band, Orchestra, and Chorus Festival Concert** will climax the convention on March 29 at 8:30 p.m. Conductors will include: Orchestra, Irwin Hoffman, conductor, Vancouver (British Columbia) symphony; Band, James Neilson, Oklahoma City University; Chorus, John Bloom, University of Arizona.

**Concert Hours** will be held from 4:00 to 5:00 p.m. on three consecutive days.

**Performing Groups** will be announced on December 15 when the special National Interscholastic Music Activities Commission committee has judged the tape recordings submitted by various groups. President Holmes will join this committee in making final selections.

**Host Night.** Under the sponsorship of the Santa Monica Public Schools a program called "Stairway to the Stars" will be presented on Monday, March 27.

**Lobby Singa** will be held each evening at the Miramar Hotel.

**Music Industry Council** of MENC will provide a comprehensive display of music materials and instruments.

**Local Convention Committee:** General chairman, Glenn T. Goodwill, superintendent, Santa Monica School District; directing chairman, Wade Thomas, president, Santa Monica City College; assistant directing chairman, Archie Morrison, coordinator of student activities, Santa Monica City College; vice chairman, Donald G. Richardson, music coordinator, Santa Monica School District.

**Cooperative Organizations** are: American String Teachers Association; National Association of College Wind and Percussion Instructors; American Choral Directors Association; National Interscholastic Music Activities Commission; College Band Directors National Association.

**Program Schedule and Hotel Accommodations.** An outline of the program schedule and hotel reservation blanks will be mailed to members at a later date.

**For additional information** write to Music Educators National Conference, 1201 Sixteenth Street, N.W., Washington 6, D. C.



Working group at Las Vegas, Nevada, September 30-October 1

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# College Band Directors National Association

## BIENNIAL CONVENTION

December 16-17, 1960, Chicago, Illinois

**F**OR THE Eleventh National Conference of the College Band Directors National Association National President James Neilson has arranged an outstanding program with the theme "A Decade of Decision." On this page are pictured many of the people who will insure a successful meeting.

One of the highlights of the program will be a session "Guiding Principles and a Working Credo for College and University Football Marching Bands." The college band directors participating in this session will include Paul Bryan, Duke University, Durham, North Carolina; James Calwell, Eastern Montana College, Billings; William D. Cole, University of Washington, Seattle; James W. Dunlop, Pennsylvania State University, University Park; Allan E. Gillespie, University of Connecticut, Storrs; Leonard H. Haug, University of Oklahoma, Norman; Jack Lee, University of Arizona, Tucson; Dana Peitersen, Colorado State University, Ft. Collins; Gayle L. Sperry, University of South Florida, Tampa; Clarence E. Sawhill, Uni-



**CBDNA LEADERSHIP** includes honorary life president William D. Revelli, University of Michigan, Ann Arbor; national president, James Neilson, Oklahoma City University; vice president, Frank Piersol, Iowa State University, Ames.



Wm. P. Latham

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**WORLD PREMIER.** Famed saxophone artist Sigurd Rascher and his daughter Karin will appear in the world premier of William P. Latham's Concerto Grosso for Bb Soprano and Eb Alto saxophones with wind ensemble accompaniment. Commissioned by Sigurd Rascher for this event, the work will be presented with the Northwestern University Concert Wind Ensemble under John P. Paynter, director of bands, Northwestern University, Evanston, Illinois. Mr. Latham is professor of music at Iowa State Teachers College, Cedar Falls, and one of the fine group of American composers who have been giving more and more of their creative talents to the band during the past decade.

Mr. Paynter will also conduct his Northwestern University Band in a formal concert as well as a special concert of original band music as selected by entries provided by the divisional representatives of the committee on Original Music for Band during the past two years. Selection of the music will be made by the chairman of the committee, William A. Schaefer, University of Southern California, Los Angeles, and Ingolf Dahl, distinguished composer, also of U.S.C.

versity of California, Los Angeles. The session will be headed by Vincent Di Nino, University of Texas, Austin. Also participating will be a college president, a dean of a school of music, and a producer of the ABC TV NCAA football games.

Other events scheduled include conference greetings by Vanett Lawler, executive secretary of the Music Educators National Conference, parent organization of CBDNA, an address by Morton Gould entitled "The Composer's Point of View," and a lecture-demonstration "Intonation" by Everett Gates, Eastman School of Music, Rochester, New York.

Division meetings will be conducted by the respective chairmen. These include: *Eastern*—Keith Wilson, Yale University, New Haven, Connecticut; *North Central*—Karl Holvik, Iowa State Teachers College, Cedar Falls; *Northwestern*—Jay Slaughter, Ricks College, Rexburg, Idaho; *Southern*—Robert Lovett, Clemson College, Clemson, South Carolina; *Southwestern*—Dana Peitersen, Colorado State University, Fort Collins; *Western*—Ralph Laycock, Brigham Young University, Provo, Utah.

There will be reports from various committees. One, presented by Karl M. Holvik, from the committee on published music for band; another by Jay L. Slaughter, chairman of the committee on junior college band; a third, by George C. Wilson, National Music Camp, Interlochen, Michigan, chairman of the committee of CBDNA Original Band Manuscript Rental Library. Two additional reports will be given: One for the committee on a memorial to Albert Austin Harding, presented by chairman Clarence E. Sawhill, University of California, Los Angeles; and one by R. Bernard Fitzgerald, University of Kentucky, Lexington, chairman of the committee on Awards and Commissions.

The Eleventh National Conference will adjourn at 3:45 p.m., Saturday, December 17, 1960, with the first meeting of the newly elected board of directors for the 1960-1962 biennium scheduled for 4:15 p.m.



**THE BAND AND THE FUTURE OF ITS MUSIC.** Honorary life president William D. Revelli will be moderator of two general sessions devoted to "The Band and the Future and its Music." Pictured above are members of the panel who will discuss this important subject. From left to right are Morton Gould and Paul Creston, representing composers; Alfred Reed, who with

Philip Lang (not pictured) will represent arrangers; Benjamin Grasso of Associated Music Publishers, Ralph Satz of G. Ricordi & Company, and Arthur Hauser of Theodore Presser Company who will represent the publishers. Representing CBDNA will be national president, James Neilson, and past CBDNA national presidents, R. Bernard Fitzgerald and Mark H. Hindsley.

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# American String Teachers Association

## 1960 WORKSHOPS AND CONFERENCES

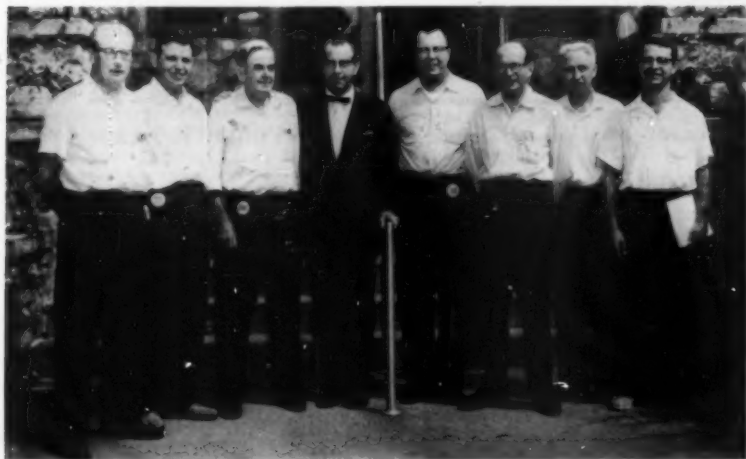
ONE OF THE significant services to the field of music and music education has been rendered by the American String Teachers Association in the development of workshops and similar activities held in various parts of the country over a period of years. The first of these workshops and conferences was held at the National Music Camp in 1950 and has been an annual summer event at NMC since that time.

In 1960 the summer ASTA program provided for five workshops for string teachers and students: Idyllwild, California, September 4-9, in cooperation with the Idyllwild Arts Foundation; Interlochen, Michigan, August 23-30, in cooperation with the National Music Camp; Gettysburg, Pennsylvania, August 13-20, in cooperation with Gettysburg College and the Presser Foundation; Colorado Springs, Colorado, August 3-10, in cooperation with Colorado College; Put-In-Bay Chamber Music Week, July 17-23, sponsored by the Ohio unit of ASTA in cooperation with the Music Department, Ohio State University. The illustrations on this page identify a number of people who played leading roles in making the summer conferences and workshops successful.

ASTA, which is now an Associated Organization of the MENC, has always maintained a vigorous program of cooperation with all organizations which are in a position to contribute to the advancement of string teaching and performance. Among these organizations are the Music Teachers National Association, the Amateur Chamber Music Players, the National School Orchestra Association, the MENC, and others.

CURRENT OFFICERS of the ASTA are: president, Gerald H. Doty, Montana State University, Missoula; vice-president, Frank W. Hill, Iowa State Teachers College, Cedar Rapids; secretary, Mildred Cobbledick, Central Elementary Schools, Los Angeles (California) city schools; membership chairman, Jaroslav P. Holesovsky, Board of Education Building, 21st at Parkway, Philadelphia 3, Pennsylvania; treasurer, Robert H. Klotman, Board of Education, 70 North Broadway, Akron, Ohio; editor, Howard M. Van Sickle, Mankato State College, Mankato, Minnesota; publication chairman, Peter Farrell, University of Illinois, Urbana.

AT INTERLOCHEN STRING TEACHERS CONFERENCE: Frank Hill, Iowa State Teachers College; Robert Klotman, board of education, Akron, Ohio; Joseph E. Maddy, director, National Music Camp; Olavi Paysonen, director of music of Finland; Howard M. Van Sickle, Mankato State College, Mankato, Minnesota; Paul Rolland, school of music, University of Illinois, Urbana; Orien Dalley, school of music, University of Michigan, Ann Arbor; Peter Farrell, University of Illinois, Urbana.



ASTA's GETTYSBURG WORKSHOP provided these two pictures. At top, seated: John Kendall, Muskingum College, Ohio; Samuel Applebaum, Newark, New Jersey; Howard Lee Koch, Bay Shore, L.I., New York. Standing: David Wells, Princeton, New Jersey; Murray Grodner, Bloomington, Indiana.

Lower photograph. Prominent members of the American String Teachers Association string conference are shown relaxing between sessions. Seated: Harold Klatz, Northwestern University; James D. Shaw, Jr., Philadelphia (Pennsylvania) public schools; Howard M. Van Sickle, Mankato State College, Mankato, Minnesota. Standing: Marvin Rabin, Boston University.

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# Students Report on Youth Conference

**THE WHITE HOUSE CONFERENCE on Children and Youth, held from March 27 to April 2, 1960, was called by President Dwight D. Eisenhower "to promote opportunities for children and youth to realize their full potential for a creative life in freedom and dignity." This was a golden anniversary of the conference that has been called each ten years, starting in the Theodore Roosevelt administration.**

Attending were 7,000 delegates representing 500 organizations. Delegates for the Music Educators National Conference were Emile Serpos, president, Maryland Music Educators Association, and Gene Morlan, assistant executive secretary of the MENC.

In addition, two delegates represented the MENC student chapters. Their reports are presented on this page.

The next installment of Collegiate Newsletter will be published in the January issue of Music Educators Journal. Chapter news and photographs should be received by November 25.

By JOYCE CLARK

Howard University School of Music  
Washington, D. C.

**A**FTER March 29, 1960, the newspapers were filled with negative reports on the progress of the Golden Anniversary White House Conference on Children and Youth. As a delegate, I quite approved of the ground covered. From the 7,000 delegates from all the states and 73 foreign countries came a wide sampling of opinions on major problems of the world.

The theme assemblies which I attended dealt with sociological problems of our times; the forums dealt with growth and maturation of the child. In both I learned many new facts and heard some of my own opinions voiced by authorities. Ten points of interest which I gathered are as follows:

1. Curfews miss the core of the problem which they aim to solve.
2. The quality of an adult's attitude affects a child more than separate but equal facilities.
3. Family financial status affects a child's goals and his identification and acceptance of goals.
4. Toys of today are not always suited to the children's needs.
5. Today's child needs information, communication and appreciation.
6. Skills dealing with true communication are being stressed more in the curriculum.
7. The revolutions of this decade have been organized and manned by youths.
8. Achievements of other nations have excited American children rather than frightened them.
9. Americans must learn to communicate with persons of other countries.
10. The aims of education can be reduced to self realization and social effectiveness.

Sunday, March 27, was spent searching for fellow college students and fellow musicians. The junior board of the Health and Welfare Council gave a reception from one to four where delegates got to know each other, however, with so much to see and so many things to attend I never saw any of the persons that I met on Sunday.

The closing plenary session on Friday at the National Guard Armory was most informative and it inspired me to want to attend the 1970 conference. It was concluded that the program participants there gathered knew more about the problems of youth than any group organized in the past 50 years.

The following are conclusions drawn by the several speakers at the closing session:

1. It is very important that we preserve our freedom.
2. We have recognized the need for a change in our value system.
3. Our points of view should have been broadened by the conference.
4. Our knowledge should have expanded beyond our specific subject fields.
5. It should be observed that the conference theme included not only children of America but children all over the world.

In the next decade, during which I hope to be teaching public school music in Washington. I want to incorporate those essentials which I have gathered from this and other conferences into my method of teaching.

By DON DOUGHTY

Peabody Conservatory of Music  
Baltimore, Maryland

**T**HE GOLDEN ANNIVERSARY White House Conference on children and youth was the sixth in a series of meetings held every ten years to review problems and conditions affecting the development of children and youth.

The prescribed focus of the conference was to promote opportunities for children and youth to realize their full potential for a creative life of freedom and dignity.

Five general procedures were followed:

1. Review present conditions affecting children and youth.
2. Report on studies, findings, and recommendations of state committees, national organizations, and government agencies.
3. Exchange knowledge, ideas, and points of view across professional, geographic, and other special interest lines.
4. Evaluate progress in the preceding decade.
5. Recommend action for the decade ahead.

Representatives to the conference were nominated by: A state committee, a national organization, and a federal agency.

It was a pleasure on my part to have had the honor of representing the MENC as one of their student participants. Not only was the conference enlightening and inspiring but there was also the opportunity to become better acquainted with the workings and the services of the MENC.

Speakers in theme assemblies and forums in the morning discussed facts, trends, and ideas of our world and its relationship to our young people. The afternoons were devoted to workgroup discussions along more specific lines. Being a representative of the MENC, I chose "Resources for Cultural Enrichment and Participation in the Arts" as my workgroup heading. This workgroup, made up of 25 people from all over the country and three foreign delegates, discussed more specific problems as they knew them in their respective fields of the arts.

The points discussed and the recommendations made were quite significant and worthy of a great deal of consideration for any teacher of music. Such feelings as these were expressed:

We need to develop potential and encourage individual drive, nurture naturalness. Seek the real things in our students and in people. We need to recover leisure in its essence. Leisure can be the developer or the destroyer of quality. Leisure must enrich our lives instead of fostering complacency and stagnation. We need to encourage both togetherness and separateness. Family emphasis should not outweigh individual identity. We need to develop clear unprejudiced thinking as we never have before. Democracy must become a way of life rather than a meaningless byword to cover up the challenges we are unwilling to accept. We need to increase the opportunities for youth to participate. We need to develop desires in the creative arts. These certainly are all expressions of values we should envision. We need to provide adequate opportunities for all, to be used wisely, else they become commonplace and unappreciated. We need to develop the amateur. Encouraging attempts of young people as well as adults in hobbies, sports, and the arts can be most enriching. Last, and probably most important of all, we need in every way to be genuinely committed to identifying and striving for quality and truth in every phase of education, and life.

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The album, "The Complete Orchestra," has a fine sound. I highly recommend it for all phases of music appreciation as well as good "listening" for young bands and orchestras. Ross Bergan, Dir. of Music, San Jose High School, San Jose, California.

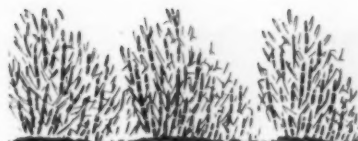
If I were a teacher of music appreciation, I would consider The Complete Orchestra a "gold mine full of precious teaching nuggets." Dr. Joseph G. Sævi, Supervisor of Music Education, The University of the State of New York.

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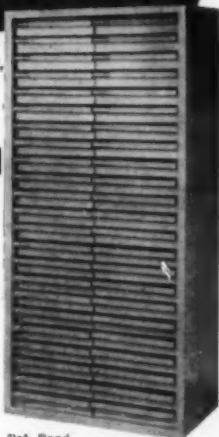
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## AWARDS AND COMPETITIONS

**CARUTH COMPETITION.** Southern Methodist University has announced that the Caruth Competition for the composition of a university alma mater-type song will be extended for one more year. The contest is open to American composers and to citizens of other countries studying at accredited colleges in the United States. Prizes will be awarded over a three-year period and will total \$7,200.00 with a possible bonus of \$2,500.00. Original songs with words and music appropriate for use by students, faculty and alumni of Southern Methodist University will be submitted to the Caruth Competition committee at SMU each year by February 10. In the spring of each contest year the submitted songs will be judged by SMU alumni, students and faculty and by a technical committee. Further information is available from The Caruth Competition, P. O. Box 174, Southern Methodist University, Dallas 5, Texas.

**WOMEN COMPOSERS COMPETITION.** Delta Omicron, international music fraternity has announced a composition competition for choral composition with small string orchestra accompaniment. Open to all women composers in the world, the competition will be judged by Philip Bezanson, Cecil Effinger, Howard Hanson, Thor Johnson, Lloyd Pfautsch, and Henri Temianka. The contest will close June 30, 1961. Address all entries and inquiries to the contest chairman, Jeanette Cass, Music Department, Murphy Hall, University of Kansas, Lawrence, Kansas.

**REGIONAL COMPETITION.** The Joslyn Art Museum, Omaha, Nebraska, has announced an award for an original composition for string quartet open to composers living in Nebraska and the bordering states of Iowa, Kansas, Missouri, Colorado, South Dakota, and Wyoming. Entry blanks may be obtained from the Program Department, Joslyn Art Museum, 2218 Dodge Street, Omaha 2, Nebraska.

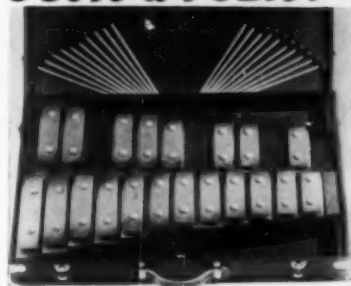
**FORT COLLINS COMPETITION.** The sixth annual young artist competition of the Fort Collins, Colorado, Symphony Society offers a cash award of \$100.00 and an appearance as soloist in April, 1961. Second prize \$50.00. Both winners will receive consideration for a 4-year applied music scholarship at Colorado State University. Open to high school juniors and seniors only; vocalists and certain instrumentalists. Application must be filed by February 1. For full information write Mrs. K. E. Carson, Secretary, Young Artist Competition, 1515 S. Shields, Fort Collins, Colorado.

**BAND COMPOSITION AWARD.** The Kansas Centennial Commission assisted by the High Plains Music Camp of Fort Hays Kansas State College announces a special commissioning project for band. This project to aid in emphasizing the importance of music and culture in the one-hundred year development of the State of Kansas and to participate in the Kansas Centennial of 1961. Cash award of \$500.00. Entry closing April 1, 1961. For full information write H. G. Palmer, Fort Hays Kansas State College, Hays.

**NSOA FAWICK AWARD.** Albert M. Ingalls of Pasadena received first prize of \$300 for his "Song of Peace," and Jerry Holesovsky of Philadelphia received second prize of \$200 for his "Bohemian Overture" in the Fawick orchestra composition contest held recently in conjunction with the National School Orchestra Association convention at Fish Creek, Wisconsin.

The premiere public performance of the "Song of Peace" by the MENC Eastern Division orchestra will be conducted by Thor Johnson at the MENC Eastern Division convention, Washington, D. C., January 13-16, 1961.

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## Posthumous Interview

THE GREAT mystery writer John Dickson Carr somewhere suggests that if we hold an imaginary conversation with an absent person or even an inanimate object, we may be told something important—something we already know, but don't know we know. It occurred to me that it might be valuable to attempt such a conversation with some distinguished and deceased hero, Brahms, for example.

Accordingly I went out on a high hill at the edge of the campus quite early one morning when nobody was around (it was about eleven o'clock), and I shouted into the wind:

"O thou great J. Brahms, if thou be among the listening spirits, do thou appear unto me and hold converse with this humble mortal!"

Almost immediately there was a great flash of lightning and a clap of thunder that resolved itself into a soft and ominous *ostinato* on the tonic and the subdominant, and there he stood, his majestic figure towering above the clouds and glowering down at me. His appearance was impressive in the extreme—his beard was on his chin and his cigar was in his mouth; his brow was covered with wrinkles and his vest was covered with gray. He spoke in a voice that reverberated with the thunder. I shall never forget those first awe-inspiring words; he said: "*Sprechen Sie Deutsch!*"

"Oh, I'm afraid not very well, *lieber meister*, I only made a B-minus in it in school," I answered.

"*Ach, dummkopf!*" he shouted, "besser dot you should go back to playink der flügelhorn. Vell, I did besser as you. I made a B-plus in der cless in english as she is geshpoken, so I vill speak to you in her."

"Ja, speaking of school, you know of course that later they gave me doctor's degree at de universität, und to show my gratitude I write for dem my worst piece, is called de *Academic Festival Overture*."

"Now," he continued, "I am very happy to visit you in your vunderful country, where men are men and freight trains play D-minor triads; and I am happy to tell you what you so plainly came to ask, namely, the reason why you are not lately so good composing. Is because you are not enough romantic."

"But *lieber meister!*" I protested, but he gently interrupted me:

"Shod op," he said, "don't forget dot where I am I am seekink face to face,

while you are still seeing through a glass dark—, uh—darlich, darkling,—Oh vell, *dark, dann*. Und besides, you don't get to talk to a dead man every day, much less me. And another reason you are not good composing is you are not classicist. *Ja!* I was both romanticist and classicist, dot is why I was great—or perhaps I should say I *am* great, since more people than ever are playing my music *con amore*, including lots people too young to know what *amore* means, and quite a few, especially conductors, too old to remember what it means. Is same with Bach. He is up here with me, with his three wives and his twenty-one children (or is it twenty-two?) Verdi is here, too, still writing operas. Sometimes I envy both of these men their courage.

"*Ja*, you got to learn your harmony and your counterpoint and your form and your orchestration, and dann, something may happen dot is tell about already in the Bible, only you missed it, because you vas looking for such things like story of Solomon und Shibba.

"What the Bible implies for you is that if you have love in your heart, it will be in your music; if you have wisdom and vitality in your mind, it will be in your music; if you have awareness of glory in your soul, it will be in your music. If you don't, is just more noise too much. Player and singer and conductor is same. For teacher is same, no matter what he teach. And by the way, as a teacher I would advise you never to tell a man that he is conceited, for the simple reason that he will never believe you. It is true that conceit is one of the great diseases of mankind, and still hinders progress all over the world. But nobody believes it about himself—only about the other fellow. No, besser you should tell a student dot he is too humble—dot he is a great man, *but* if he does so and so instead of so and so, he will be still greater. Then he will believe you, in fact he will eat off your hand. If you tell him he is conceited, he may eat off your head. You should know, for you were young man once yourself.

"I am remember one time years ago when you conduct a performance of my *Requiem* that you thought was so wonderful, and I hear dot thin, undernourished tone of dot choir, and dot bad-balanced orchestra is so out of tune it smell all the way to heaven, like Shakespeare said, and for a whole hour I thought I vas in Hell!"

"Vell, I am glad to see you have improved a little. Maybe one reason is because you don't listen anymore to dot stuff you call yotz—yatz—zhyotz—zhyozz—zyess—yes? Ach, ha! I am glad I am dead when I did. But you—you are shtuck with it!"

And with a great roar of Olympian laughter, which at first drowned out the thunder, he faded away, and was seen no more at all.

*"Yea, saith the spirit, that they rest from their labors, and their works do follow after them."*

—W. WYNN YORK, head of the music department, Northern Montana College, Havre, Montana.

### Elementary Composition Project

STUDENTS in the Polk County (Iowa) schools have been having a "field day" writing their own music. With the help of their teachers and the guidance of Francis J. Pyle, professor of theory at Drake University in Des Moines, many children have had their first taste of writing music.

The project was in the making for about two years, before we swung into production. A series of meetings and discussions helped the teachers in planning the project which culminated in a performance at the Clive Rural Independent School on April 25, 1960.

The Clover Hills Elementary School in West Des Moines has had so many students writing their own compositions that they arranged to have a workshop with Dr. Pyle. The Parkview Elementary School in Ankeny used the student compositions for their spring music program. Other schools participating in the creative music education project include Clive, Clegg Park Elementary in West Des Moines, Sheldahl Elementary and Elkhart Elementary in North Polk Community School, Norwoodville Elementary and Saylor Center Elementary in Saydel Consolidated School; and the Johnston Elementary School.

Approximately 1,000 students were "exposed" to this approach to music (primarily in the elementary schools). If these students are encouraged to continue and to improve in their ability to write music, the secondary schools should also provide opportunities for student growth along these lines. There should be some time spent on composing, arranging, and conducting in connection with performance in the specialized areas of vocal and instrumental music in the junior and senior high schools. We sincerely hope that the teachers and students will consider this only a beginning in creative music education and that the results obtained from this project will encourage all to continue to develop this idea further.

A complete explanation of the planning and evaluation of this successful project is available from the Polk County Superintendent of Schools' Office, 216 S.W. First, Des Moines, Iowa.

—JANICE S. SMITH, director, Department of Music Education, Polk County Board of Education, Des Moines, Iowa.

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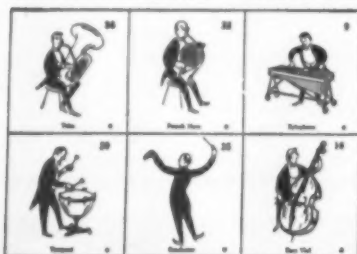
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## The Challenge of Teaching in a Small Liberal Arts College

TEACHING music courses in a small liberal arts college is indeed challenging, especially when it involves training future teachers of music. An instructor is often responsible for a large segment of the student's growth since he meets each student in a variety of courses during the four successive years of the student's development. This is a great responsibility.

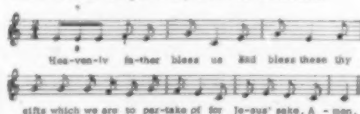
The instructor can find considerable stimulation when an effort is made to attune the course-work to the background of the students and gear it to their future needs. The opportunity is particularly great for a rich and varied interplay in the basic courses when several of these are taught by the same instructor. Music education, music history, and theory can be interwoven, strengthening learning in each area through using material again. Meanwhile, emphasis and direction for use in teaching in the future can be given.

The syllable names (do-re-mi) are one of the first things a freshman needs to know in sight-singing. Through listening to a recording of the *Hymn to St. John the Divine* he can discover how the syllable names came about. Later on in the history of music course the student will already be on familiar ground when he encounters Guido d'Arezzo and solmization. In music education suggestions for use of this information at the secondary level can be made.

The content of courses can and should be related to the background of the students and to their future needs as new teachers. For example, the theory course offers considerable opportunity for creative work. In a church-related college students are intrigued with setting their favorite table-graces to music.

First the class works together on an example suggested by the instructor working out the rhythm pattern for the words. Then a melody is developed by much the same process which the class members will use later in teaching music in the elementary school. After this exploratory work each student works out the rhythm of the words of his favorite table-grace. These are brought to class and tried out for stress, meter, and rhythm. As a second assignment, melodies are written for the words and again presented for class criticism after being sung at sight in class.

Last year the MENC banquet of the student chapter was opened with a grace written by Barbara Schroeder, a freshman from Reynolds, North Dakota.



We use a text which contains many canons. Later in the first year, after singing a number of rounds and canons, we set up one or two of them in open score so that we can analyze the melodic and harmonic progression. We sing some of

the old favorites and we notice what makes them "tick." For instance *Lovely Evening* is printed in open score on page 25 of *Voices of America* of the Follett series. The class analyzes in order to discover what factors are present in a successful round. Then each student tries to write a round, making up words for it. The first effort is often not too good. Either there is no harmonic variety or the tune is weak. After class criticism, a second attempt usually produces a number of excellent rounds which are suitable for campus presentation by some small performing group.

During the second year we study descants, drawing on the students' interest in church music and anticipating future teaching demands. First we analyze several descants, determining the important features. In class a descant is constructed for the first four measures of an easy hymn such as *Break Thou the Bread of Life*. Each student then completes the descant. The results are sung at sight in class and evaluated for vocal ease and melodic shape. After this each student selects a hymn from a preferred list and writes a complete descant.

Unfortunately, the undergraduate music student is obliged to do very little writing once he completes his basic communications requirement. An occasional project in music history can help keep his writing skill alive and in addition develop the student's acquaintance with reference materials. This year listening projects included Bach's *B Minor Mass*, Mozart's *Eine Kleine Nachtmusik*, and Beethoven's *Leonore Overture No. 3*. A listening project can acquaint students with a large work such as the Bach *B Minor Mass*, where assigned questions will require reference reading and intelligent listening before the project can be written.

+

One of the advantages of North Central College is its nearness to Chicago. A visit to the Art Institute serves to make music students aware of the relation of the sister arts while looking for pictures portraying early musicians or comparing the subject-matter of the art and the music of a given period. Gregorian chant can be heard in the ideal setting at Old St. Mary's Church in Chicago. A performance by the Paulist boys' choir, or a trip to St. Procopius Abbey where Vespers and Compline are chanted antiphonally offer additional opportunities for study.

It is possible to stress facts and areas in music history which will be particularly helpful to the music educator. Biographies of outstanding composers are studied in detail with consideration of the points that should make up a biography: date and country of birth, family background, early education, travel and contact with other musicians, means of earning a livelihood, representative works, musical characteristics and contributions. Students sometimes lack background in geography and often there is a complete



lack of any historical frame of reference. In the music education methods courses the students tell the story of the life of a great composer, learning to present the material in a manner interesting to children in the intermediate grades, highlighting the incidents that will be of particular importance to their young listeners, and introducing some of the famous themes. In conjunction with this activity the embryo teachers practice evaluation, using the following form as they listen to each other.

Teacher Jane Smith  
 Biography: Mozart  
 for Grade 4  
 Indicate Poor, Fair, Good, Very Good, Excellent:  
 Comprehension level Very good  
 Language Good  
 Content:  
 Period Excellent  
 Events Excellent  
 Music Very Good  
 Class Participation Very Good  
 Teaching Pace Fair  
 Comments: Need to keep story moving. Used "ah" too often. Period of George Washington and events of life made Mozart real to children.  
 Grade B  
 Signed Sue Broten

Evaluation is practiced in a number of areas. Learning to evaluate requires much practice. Opportunities for evaluation occur when members of the methods classes teach a rote song or singing game, or present a listening lesson to the class. In the secondary methods course, bulletin boards, lesson plans, and selection of operettas are also evaluated by class members.

A music major's future success is often foreshadowed by his ability to teach a reading song in the second-year sight-singing class. His detection of errors in pitch and/or rhythm, in addition to his approach to the printed music in regard to interval problems and various patterns, are indicative of his own musical growth and perception, and of his strength as a future teacher of music. Efforts to strengthen his ability to lead community singing can also be made in the secondary methods course.

These are only a few of the many ways in which the student's growth can be directed as he takes the various courses during his four years of college. The challenge affords endless stimulation to the instructor who is fortunate enough to teach a variety of course offerings in a relatively small liberal arts college.

—**MARIAN HAINES SCHAP**, assistant professor of music education, North Central College, Naperville, Illinois. [For the past eight years Mrs. Schap has taught at North Central College, which is a church-related college of the Evangelical United Brethren church, and has a student body of approximately 850 students.]

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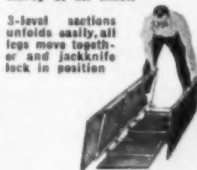
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**BELL TELEPHONE HOUR.** The programs in the Bell Telephone series which won the Peabody Award and Look Award last season began its 1960-1961 season by presenting pianist Van Cliburn. On alternate Friday evenings, the series will feature outstanding music and dance selections on NBC-TV in color.

**NEW WEXLER CATALOG.** David Wexler and Company, Chicago wholesalers, offers a 560 page catalog including new instruments, accessories, and educational aids, covering more than 12,000 items. Wexlers new large quarters located at 823 South Wabash Avenue are illustrated. Write to their new address for a copy of the new catalog.

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**LESSON PLAN BOOK.** Available this fall from M. Hohner, Inc. is a new booklet entitled "Teachers' Guide and Beginners' Lesson Plan For The Hohner Melodica" by Marvin Kahn, educational consultant. This book is free to all schools placing an order for the Hohner Melodica which is described as a musical instrument everyone can play right away. Details are available from M. Hohner, Inc., Andrews Road, Hicksville, L.I., N.Y.

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**MAGNETIC TAPE CLIP.** A plastic clip designed as a simple and quick means of keeping tape on either partial or full reels from tangling or unwinding has been marketed by Minnesota Mining and Manufacturing Co., 900 Bush Avenue, St. Paul, Minnesota. Produced to fit standard quarter-inch recording tape, the triangular-shaped accessory has tapered and smooth edges to prevent any possibility of scratching the tape. The "Scotch" brand Tape Clip is being merchandised in packages of 10 at a retail price of 35c and one of the clips will soon be included with "Scotch" brand magnetic tape.

**PORTABLE TAPE RECORDER.** A low-cost tape recorder that weighs less than 25 pounds has been introduced by the Radio Corporation of America. Designed for sustained operation wherever high-quality, semi-professional tape recordings are required, the new tape recorder is designated the RCA MI-35120, and provides a choice of three speeds. The 7-inch reel holds 1200 feet of standard quarter-inch magnetic tape. The tape head records on only one-half the tape width, allowing a second recording by turning the reel over.

**HANDY RECORD CATALOG.** "Phonograph Records for Classroom and Library—Kindergarten to Grade 12" embodies lists of records arranged according to grades and subject areas. Special emphasis has been placed on the selection of those records best calculated to stimulate creative expression in the young pupil. Catalog contains order blanks. For further information write Educational Record Sales, 153 Chambers Street, New York 7, N.Y.

**BOW REPAIR.** Violin bows can now be repaired in many instances, without loss of playing quality or balance, by means of a newly developed high-strength, quick-setting adhesive. The strain of taut hairs combined with the vibrations set up during playing sometimes causes the tip of the bow to split near the plate which anchors the ends of the hairs to the slender shaft. Eastman Chemical Products, Inc., subsidiary of Eastman Kodak Co., has introduced Eastman 910 Adhesive which is said to be an effective bond that will withstand the strain in a violin bow without pulling apart.

**CUMULATIVE INDEX.** The Musical Quarterly has announced the availability of a 45-year cumulative index from 1915 to 1959. The work is indexed by authors, subjects, and illustrations. The index is priced at \$25.00 and can be ordered from Herbert K. Goodkind, 155 East 42nd Street, New York 17, N.Y.

**CHRISTIAN FAITH RECORDINGS** is the name of a new company specializing in religious choral music. Albums have been produced by the James King Chorus, the old fashioned revival hour choir directed by A. Zeland Green, the Mitzelfelt Choir, the Christian Faith A Capella Choir and the Christian Faith Women's Chorus under the direction of John Lundberg, and the Kenwood choralliers. Albums released so far include several albums of hymns, "The Songs of Fanny Crosby," "Christmas Carols," "Anthems of Praise and Rejoicing," and "O Sing Unto the Lord." Further information can be obtained from Christian Faith Recordings, P. O. Box 667, Reseda, California.

**CONTEMPORARY MUSIC FESTIVAL.** The third annual Contemporary Music Festival will be held on the campus of San Jose State College, May 19, 1961. The Festival is under the joint auspices of the College and the Bay Section of the California Music Educators Association. Emphasis will be placed on original, unpublished compositions for symphony orchestra, symphonic band, chorus, wind band ensemble, and chamber ensembles. Composers are invited to submit works by January 15, 1961. For complete information and application blanks write Robert Hare, Music Department, San Jose State College, San Jose, California.

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## You Can't Beat the Band—Part II

George E. Reynolds

IN the September-October issue of the Music Educators Journal appeared a reprint of the excellent article, "You Can't Beat the Band" by George Reynolds. A picture of the Kiltie Band of Carnegie Tech headed the article. The present director of the Kiltie Band is George E. Reynolds, also a writer on band subjects and a member of the music education fraternity. These two coincidences have resulted in many kind, natural, but misdirected compliments to the George E. Reynolds who must pass along all credits to the author, George N. Reynolds, of the editorial staff of Monsanto Magazine.

+

As a brief history of the American band movement, it was extremely well done. This writer feels, however, that certain additions should be made in the interest of basic completeness and accuracy.

Among the men who have made most significant contributions to the development of the American band movement are: Edwin Franko Goldman, A. A. Harding, Frank Simon, Henry Fillmore, Karl L. King and William D. Revelli. There are many more and I would not deliberately slight or exclude any of them, but for the sake of brevity will limit my comments to capsule indications of their contributions.

Edwin Franko Goldman wrote over 100 marches and many other compositions. He developed the famed Goldman Band, giving free concerts through the Guggenheim Foundation, to the City of New York. These continue today under the direction of his son, Richard Franko Goldman. He helped to found the American Bandmasters Association. This organization, honorary in character, has promoted the development of a significant literature for the concert band. Mr. Goldman encouraged composers to write for the band and commissioned many of them personally. He and his son also researched, here and abroad, for works for

wind instruments by major composers and fostered the re-publication of many "original band works."

The literature for the band has been enriched by such composers as: Walter Piston, William Schumann, Paul Creston, Vincent Persichetti, Darius Milhaud, Ralph Vaughan-Williams, Gustav Holst and Roy Harris to name only a few. Works of Bruckner and Wagner originally written for band were uncovered by Mr. Goldman and brought to the attention of bandmen.

A. Austin Harding, for many years the distinguished director of bands at the University of Illinois made many notable contributions to the band field. His transcriptions of great orchestral literature and his use of band instrumentation are significant. His pioneering efforts in band pageantry, his leadership in encouraging such events as the first band "clinic," his influence on such present day leaders as Raymond Dvorak, Glenn Bainum, Mark Hindsley, Clarence Sawhill and Keith Wilson, and lastly, his inspirational leadership which evoked the admiration of his great friend, John Philip Sousa.

Frank Simon, after a career as a cornet soloist with the Sousa Band, devoted his energies to the development of the Armco Band. This organization performed weekly over the NBC radio network for 10 years and featured many talented youngsters as soloists with the group. Mr. Simon also devoted many years to teaching gifted pupils his artistry on the cornet. He was a key figure in the formation of the American Bandmasters Association and hosted its first two conventions.

Henry Fillmore made a large contribution to the band field as a publisher of band music and as a composer of hundreds of excellent compositions for the band. His spirited marches are heard throughout the land.

Karl L. King, after a performer's career in circus bands, also became famous as a writer of great marches and other band compositions. His marches are heard



The Carnegie Tech Kiltie Band, George E. Reynolds, Director



today on the football fields and in the concert halls of America's colleges and high schools.

William D. Revelli, after a fabulous high school bandmaster's career, went to the University of Michigan where he developed a great college band recognized by all. His name has become synonymous with the highest standards of performance of American bands.

+

No mention was made of the contribution of the great service bands in Washington, D. C. These superb organizations have toured the United States, and indeed, the world, bringing the American band as a part of our culture, to the attention of music lovers.

Today school bands are numbered in the thousands and universities and colleges all find them valuable in the areas of service, athletic, public relations and aesthetic contributions to school life. There are also fraternal, municipal, industrial and professional bands for adults scattered throughout our land. With such a large area of appeal, it is obvious that bands have great value to our culture.

Great energies are being expended to further the cause of the American band at every level. I have presented my shortest possible list of band "pioneers" and trust that I have given no offense by omission. Much great work in every area of the band field is bearing fruition and my admiration for my colleagues in the field is profound. The future of the American band looks exciting and full of promise.

+

I have corresponded with George N. Reynolds of the Monsanto Magazine staff. His most gracious letter detailed his excellent background in the band field and his personal "soft spot" for a good band. His article is a service to the music education field and the many compliments this writer has received rightfully belong to him. I hope we have the opportunity to meet!

[The author has been director of the Kiltie Band at Carnegie Institute of Technology since 1955. Mr. Reynolds has served the faculty of the University of New Hampshire and the public schools of Illinois prior to his present position. He is a member of the American Bandmasters Association and the College Band Directors National Association. He has served as visiting faculty at the University of Illinois and Western State College.]

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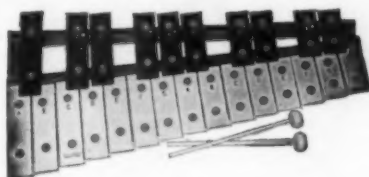
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[The above, extracted from a letter from a friend of the MENC, takes the place of the advertisement he suggests. Letters addressed to Music Educators Journal, Box 75, 1201 Sixteenth Street, N.W., Washington 6, D.C., will be forwarded.]

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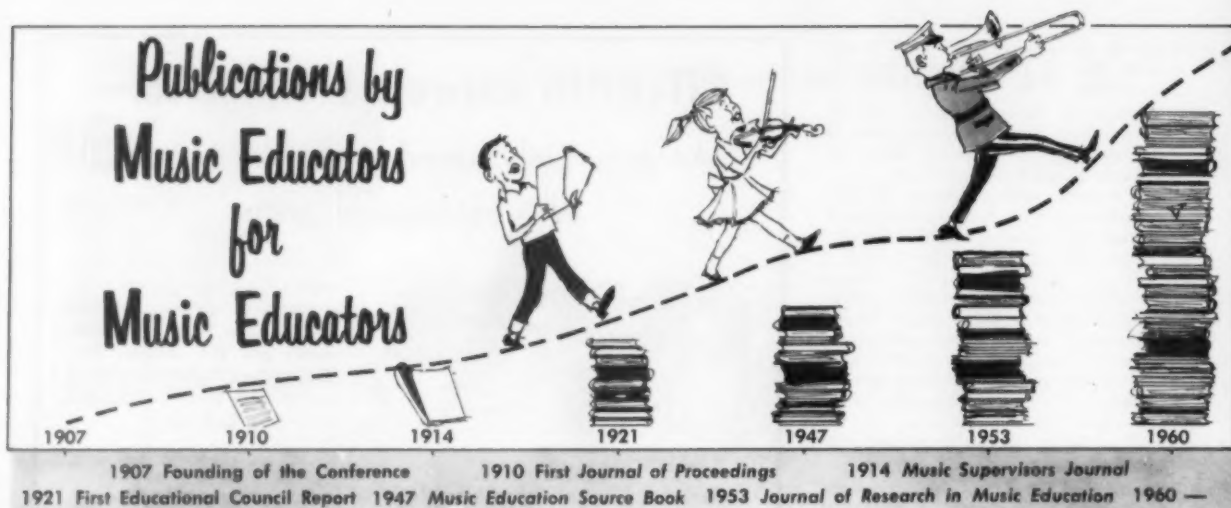
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### CURRICULUM—ADMINISTRATION—SUPERVISION—TEACHER EDUCATION

#### ● Recent Publications

1. **Afro-American Music.** A brief analysis of the sources and development of jazz music, with a historical chart devised by author William H. Tallmadge. 1957. 8 pp. 25c.

Awards. See "Grants and Awards."

2. **An Autochthonous Approach to Music Appreciation.** By Katherine Scott Taylor. A reprint of one of the most popular articles of the past ten years from the *Music Educators Journal*. 1959. 10 pp. 25c.

3. **Balance in Education, Let's Keep Our,** by Lyman V. Ginger, Past-President of the National Education Association of the United States. Single copy 5c; per dozen 35c.

**Basic Concepts in Music Education,** published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, prepared by a committee representing the MENC and the NSSE. Thurber Madison, chairman, 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send order to University of Chicago Press, 5750 Ellis Ave., Chicago 37, Ill.

4. **Business Handbook of Music Education.** A manual of business practice and relations for music educators. Prepared by the Music Industry Council of MENC. Includes helpful list of names and addresses of publishers, manufacturers, etc. Single copy free to any music teacher or student of music education. Send request to MENC.

5. **Careers in Music.** A useful four-page brochure sponsored jointly by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Available from the offices of any one of the three organizations. Revised 1959. 4 pp. 1 to 9 copies 10c each; 10 to 49 copies 7c each; 50 or more copies 5c each.

**Careers in Music Teaching.** See "Your Future as a Teacher of Music in the Schools."

6. **Child's Bill of Rights in Music, The.** Interprets the meaning of the MENC slogan "Music for every child; every child for music." Adopted as the official resolutions of the MENC at the 1950 biennial convention. Four-page leaflet. 1 copy free, 100, \$2; dozen 35c.

7. **Classroom Teacher, Musical Development of the.** Music Education Research Council Bulletin. Deals with pre-service development in music of the classroom teacher on the campus; suggests ways whereby this initial preparation may be extended and developed in the teaching situation. 1951. 30 pages. 50c.

**Competition-Festival Materials.** See under heading "Competition Materials and Music Lists."

8. **Creative Arts in Education.** 1959. Report of the 1959 annual meeting of the American Association of School Administrators devoted to Creative Arts in Education. Special price to MENC members for AASA report \$1.50.

9. **Fours and Fives, Music for.** Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Nursery and Kindergarten Committee. Beatrice Landeck, chairman). 1958. 32 pp. 75c.

10. **Grants and Awards in the Field of Music, Educational.** Prepared by Everett Timm. A directory of assistance, awards, commissions, fellowships and scholarships. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

11. **Group Activities, Guiding Principles for School Music.** Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary-School Principals, and the MENC. 1957. 8 pp. 25c.

12. **Indexes to the Music Educators Journal,** Volumes 33-45, September, 1946—June-July, 1959. Reprinted from the *Music Educators Journal*. 1959. 25 pp. 50c.

13. **International Understanding? How Can Music Promote.** Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article published in the *Bulletin of the National Association of Secondary-School Principals*, December 1956. 8 pp. 50c.

14. **Music Buildings, Rooms and Equipment.** Prepared by the MENC Committee on Music Rooms and Equipment. Elwyn Carter, chairman. 1955. 96 pp., looseleaf, 113 illus. \$4.50.

15. **Music Education for Elementary School Children.** Contains nine articles prepared originally for the December 1959 issue of the *National Elementary Principal*. 1960. 40 pp. \$1.00.

16. **Music Education in a Changing World.** Report for Commission VIII (Music in the Community, Max Kaplan, chairman). 1958. 60 pp. and cover. \$1.00.

**Music Educators Journal.** See under heading "Periodicals."

17. **Music for Everybody.** A valuable handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations. 64 pp. Paper cover. 1950. \$1.00.

18. **Music for Your School.** Published by the Music Industry Council of the MENC. Describes programs of school systems that fulfill or exceed the recommendations of the MENC "Outline of a Program for Music Education." 1960. 16 pp. 1-24 copies, 25c each; 25-49 copies, 20c each; 50 or more, 15c each.

19. **Music in American Education (Source Book II).** Source material for all areas and levels of music education, for music educators, students of music education and administrators. Edited by Hazel Nohavee Morgan. 1955. 384 pp. Flexible board cover. \$4.75.

20. **Music in Everyday Living and Learning.** Ways of integrating music with other experiences. Prepared for Commission IV (Music for Preschool, Kindergarten and Elementary School) by the Integrated Activities Committee, Gladys Tipton, chairman. Edited by Roberta McLaughlin. 1960. 54 pp. \$1.00.

**Music Lists.** See "Competition Materials and Music Lists."

21. **National Anthem of the United States of America, The Code for the.** Recommendations applying to all modes of civilian performance of The Star Spangled Banner. Printed in a four-page leaflet with the authorized "service version" in A-flat (words and music). Single copy 5c; per dozen copies, 35c; per hundred, \$2.00. **Piano Instruction.** See under heading "Piano in the Schools." **Preschool and Kindergarten.** See "Music for Fours and Fives."

22. **Program for Music Education, Outline of a.** Prepared by the Music Education Research Council and adopted by the MENC at its 1940 meeting. Revised 1951. Four-page leaflet. 5c. Quantity prices on request.

23. **Public Relations, The Music Teacher and.** Prepared for Commission III (Music in General School Administration) by the Committee on Public Relations in Music Education. Edward J. Hermann, chairman. 1958. 48 pp. Paper cover. \$1.00.
24. **Secondary Schools, The Music Curriculum in.** Prepared for National Association of Secondary-School Principals Bulletin by MENC committee, Frances M. Andrews, Chairman. MENC reprint. 1959. 115 pp. \$2.25.
25. **Senior High School, Music in the.** Prepared by Commission VI, (Music in the Senior High School) Wayne S. Hertz, Chairman. 1959. 112 pp. \$2.25.
26. **Singing in the Schools.** Three monographs prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Choral Organizations, Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.
27. **Supervision and Administration in the Schools, Music.** A report of the Music Education Research Council. 32 pp. 1949. 50c.
28. **Student Conductors.** Includes sample of written test for student conductors. 1957. 3 pp. Single copy 20c. Quantity prices on request.
29. **Your Future as a Teacher of Music in the Schools.** Valuable source of information for high school counselors and students considering music teaching as a vocation. Revised 1959. By William R. Sur. 8 pp. 30c postpaid. 10 or more copies 20c each plus postage. Over 51, 18c each plus postage.

### STRINGS

#### Recent Publications

- String Instruction Program in Music Education, The.** A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.
30. **String Instruction Program No. I (SIP I).** Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools. 1957. 24 pp., cover. 75c.
31. **String Teachers, Bibliography for (SIP II).** Albert Wassell and Walter Haderer. 1957. Planographed. 16 pp. and cover. 50c.
32. **String Teacher and Music Dealer Relations and Problems (SIP III).** By John Shepard and Subcommittee. 1957. 12 pp. and cover. 50c.
33. **Recruiting Strings in the Schools (SIP IV).** By William Hoppe and Subcommittee. 1957. Planographed. 7 pp. and cover. 50c. In same pamphlet with SIP V.
- Interesting String Majors in Music Education (SIP V).** By Gerald Doty and Subcommittee. 1957. Planographed. 8 pp. Included in pamphlet with SIP IV, the price of which is 50c.
34. **Why have a String Program? (SIP VI).** By Markwood Holmes and Subcommittee. Planographed. 7 pp. and cover. 50c. Included with SIP VII.
- Selection and Care of a String Instrument. (The SIP VII).** By Frank Hill and Subcommittee. 1957. Planographed. 8 pp. Included with SIP VI, the price of which is 50c.
35. **Double Bass Playing, Basic Principles of (SIP VIII).** By Edward Krolick. 1957. Planographed. 14 pp. and cover. 50c.
36. **Cello Playing, Basic Principles of (SIP IX).** By Louis Potter, Jr. 1957. Planographed. 14 pp. and cover. 50c.
37. **Violin Playing, Basic Principles of (SIP X).** By Paul Rolland. 60 engraved examples and illustrations. 1959. 56 pp. and cover. \$1.50.

### BIBLIOGRAPHIES

#### Recent Publications

38. **Contemporary Music.** A suggested list for High Schools and Colleges. Prepared by a Committee of the MENC, Howard A. Murphy, Chairman. 1959. 32 pp. 75c.
- Films for Music Education, Handbook of 16 mm.** See under "Films."
39. **Index to Americana in the "Musical Quarterly."** Hazel Kinsella. Fall, 1958 (Vol. VI, No. 2) issue of JRME. 151 pp. Paper cover, sewed binding. Single copies \$3.00
40. **Music Education Materials—A Selected Bibliography.** A Music Education Research Council report prepared by a special committee under the chairmanship of Earl E. Beach. Published as an issue of the Journal of Research in Music Education. Vol. VII, No. 1. 1959. 158 pp. Paper cover, sewed binding. Single copy price, \$3.00.
41. **Research Studies in Music Education, Bibliography of.** 1932-1948. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 1949. 119 pp. Paper cover, sewed binding. \$2.00.
42. **Research Studies in Music Education, 1949-1956, Bibliography of.** Prepared by William S. Larson. Published as the 1957 Fall issue of the Journal of Research in Music Education. Includes more than 2,000 titles not contained in 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.
- String Teachers, Bibliography for.** See under "Strings."
43. **Keyboard Experience and Piano Class Instruction.** (Piano in

the Classroom.) A guide and aid for all who are concerned with teaching or curriculum planning. Edited by William R. Sur. 1957. 48 pp. and cover. \$1.00

44. **Music Begins with the Piano.** An illustrated brochure presenting opinions of leading educators regarding the importance of piano in music education. MENC Committee on Piano Instruction in the Schools, Robert Pace, chairman. 1958. 8 pp. and cover. 10c.

45. **Piano in School.** For administrators, teachers and parents; by Raymond Burrows. 1949. 16 pp. 25c.

46. **Teaching Piano Classes, Handbook for.** A valuable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50

47. **Traveling the Circuit with Piano Classes.** School superintendents, directors and teachers tell how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

### COMPETITION MATERIALS AND MUSIC LISTS

#### Recent Publications

48. **Adjudication, Standards of.** This is the completed section on adjudication of music competition-festivals in preparation for the NIMAC Manual on Interscholastic Activities in Music. 1954. Mimeographed. 9 pp. and paper cover. 25c.
- Official Adjudication Forms.** Special forms for each of 17 contest categories for use in competitions and festivals. (National Interscholastic Music Activities Commission of MENC.) See complete listing below.
49. **Materials for Miscellaneous Instrumental Ensembles, Strings, Woodwinds, Brasswinds, Percussion.** Listing of music for unusual combinations of instruments. Prepared for Commission II (Standards of Music Literature and Performance) by the Committee on Literature and Interpretation of Music for Instrumental Ensembles, George Waln, chairman. 1960. 90 pp. \$2.00.
50. **Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups.** Prepared by NIMAC. 1958. 48 pp. and cover \$1.50.
51. **Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles.** Prepared by NIMAC. 1960. 96 pp. and cover. \$2.00. (Vocal ensembles are not included.)
52. **Sight Reading Contests.** Guide to the organization, management and adjudication of sight reading contests for bands, orchestras, choruses. NIMAC, 1954. 14 pp. and paper cover. 25c.
53. **Official Adjudication Forms.** The forms listed below are new with one exception (Student Conductors). Three of them, Instrumental Ensemble—String (SIE-15), Choral—Small Ensemble (VE-16) and Marching Band Inspection Sheet (MBIS-17), represent categories not previously available. The others are revisions of previously existing forms. Printed on a variety of colored paper, the new sheets are also punched for loose-leaf filing. The forms have been considerably simplified and all statistical data is concentrated in one section. The Marching Band Inspection Sheet provides on the back a diagram of a 200-piece band (10 files by 20 ranks) for locating specific offenders in posture, uniform, state of instrument or personal appearance. Band directors may wish to use these forms for their weekly inspections. Most of the forms will have many classroom uses.
- Prices postpaid:** 75c for one full set of 17. Quantity prices in any assortment: per dozen 60c; per 100 \$3.00; 1,000 or more 10% discount.
- |               |                                 |
|---------------|---------------------------------|
| B-1.....      | Band                            |
| SRBO-2.....   | Sight Reading—Band or Orchestra |
| OSO-3.....    | Orchestra or String Orchestra   |
| SC-4.....     | Student Conductor               |
| MB-5.....     | Marching Band                   |
| DM-6.....     | Twirling—Solo or Ensemble       |
| V-7.....      | Choral—Large Group              |
| SRV-8.....    | Sight Reading—Choral            |
| VS-9.....     | Vocal Solo                      |
| PSEBO-10..... | Percussion Solo and Ensemble    |
| WIS-11.....   | Wind Instrument Solo            |
| SIS-12.....   | String Instrument Solo          |
| WIE-13.....   | Instrumental Ensemble—Wind      |
| PHS-14.....   | Piano or Harp Solo              |
| SIE-15.....   | Instrumental Ensemble—String    |
| VE-16.....    | Choral—Small Ensemble           |
| MBIS-17.....  | Marching Band Inspection Sheet  |

### PERIODICALS

54. **Music Educators Journal.** National official magazine of the MENC. Included with active, special active and student membership dues. Separate subscription \$3.50 per year. Single copy 65c. Foreign subscription \$4.00.
55. **Journal of Research in Music Education.** Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. When included with special active membership dues, \$2.00.

**State Music Education Periodicals.** Official magazines of the respective federated state units of the MENC. See complete list in current issue of Official Directory which will be sent on request.

### COPYRIGHT AGREEMENT FORMS

55. **Copyright Agreement Forms I and II.** Recommended by the College Band Directors National Association, Music Publishers Protective Association and Music Publishers Association. Single copy free; dozen 35c; 100 \$2.00.



## Timely Books from McGraw-Hill

### BAND SCORING

By JOSEPH WAGNER, 442 pages, \$7.95. A comprehensive treatment of the problems peculiar to writing and performing music for the band. It presupposes no previous knowledge of this subject. However, its format, presentation and contents are given at artistic levels to interest and inform the experienced musician as well as the student. Its scope ranges from a brief survey of the band to a discussion of the individual instruments of the band and their uses. Scoring the military march and the transcription of orchestral music are both given separate attention and examination.

### ORCHESTRATION: A Practical Handbook

By JOSEPH WAGNER, 366 pages, Text Edition, \$6.95.

The first truly practical guide to scoring for the orchestra—a self-sufficient handbook designed to meet the teaching requirements at all academic levels. It presupposes no previous knowledge or orchestration experience. From a historical background and survey of every instrument, it ranges to a detailed and outlined plan for orchestral scoring. Here is the only work that consistently demonstrates the scoring of identical examples for strings, woodwinds, brass, and the full orchestra according to a completely new plan.

### FOUNDATIONS AND PRINCIPLES OF MUSIC EDUCATION

By CHARLES LEONHARD, University of Illinois; and Robert W. Mousse, University of Minnesota, Duluth Branch. 365 pages, \$6.00.

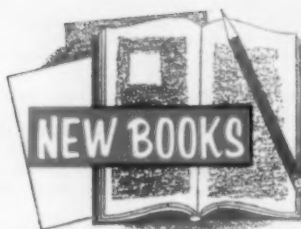
A basic text for undergraduate and graduate courses in music teacher preparation programs. Its purpose is to give a systematic orientation to music education, and to provide an analysis and description of the total process of music instruction in the schools. It examines the historical, philosophical, and psychological foundations of music education, and develops principles for all aspects of the operation of the music program.

### MUSIC WITH CHILDREN

By ALFRED ELLISON, New York University. 294 pages, \$5.75.

Offering a basic music program for the elementary school, this text is intended primarily for classroom teachers, and assumes no technical background in music. Accordingly, the book makes specific and practical suggestions for desirable musical activities that are possible in a typical classroom situation. Based on the developmental point of view, the music program suggested emerges from the total framework of modern conceptions of children's growth and development.

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**EVALUATIVE CRITERIA.** (Washington: National Study of Secondary School Evaluation), 1960. 376 pp.; \$5.00, Cloth-bound; \$4.00, paperbound.

This is the third edition of a book that has been widely used in the past twenty years by schools engaged in self-evaluation and by visiting committees of educators. "The 1960 edition of the 'Evaluative Criteria' resembles the 1950 edition in form and general recommendations because of the widespread support and use of the materials appear to justify such continuity..." Even so a study of the changes that have been made proves interesting as documentary evidence of changes in American life and educational thinking in the past ten years. The section on music is a case in point. New items in the checklist on the education of the members of the music department were: (1) general liberal education, (2) preparation in functional piano, (3) development of ability to edit and adapt printed materials to meet specific abilities of individual classes, (4) active participation in in-service education through formal study and other professional activity, and (5) active interest in professional advancement, including participation in educational organizations.

There are not a great many changes or additions but there are significant ones. Some of the others noted were the interest in gifted students replacing skill in group singing in the "Outcomes" section, less emphasis on the relationship of school music to community activities, stress on a music program balanced between instrumental and vocal activity with an opportunity to do both. One wonders if the item "How adequate is the offering in vocal music?" will evaluate the same thing as the item it seems to replace which read "How adequate is the selection of music presented in vocal music activities?" So one would expect the list of equipment to be checked has been expanded to include such items as television, listening posts, stroboscope, and portable risers.

It is possible to secure unbound copies of the general subject areas for \$2.50 a set. There are 19 subject areas available: music is designated "D-13" and is available for \$2.50. Orders should be sent to the American Council of Education, 1785 Massachusetts Avenue, N.W., Washington 6, D.C. No C.O.D. orders; discounts for quantity orders are available.

**THE ART OF ROBERT CASADESUS.** By Sacha Stookes (London: The Fortune Press), 1960. 72 pp.; 10s.6d.

The purpose of this little book is to introduce a famous performer as a composer of music. To this end seven pages are devoted to an introduction and brief biography and the remainder of the book discusses the compositions of Robert Casadesus. The author believes that it is possible to give much useful information about the ingredients and the technical methods that a composer has used and to show how his work differs from, or resembles, that of his predecessors and contemporaries. In doing this for the music of Robert Casadesus, Sacha Stookes has prepared an annotated catalogue that tells more about the composer than a more extended biographical essay could ever do. Lists of published works, compositions still in manuscript, and a discography conclude the booklet.

**ONE AND ALL.** By Allen L. Richardson. (New York: M. Whitmark & Sons), 1960. 76 pp.; \$3.00.

This "harmonic method" for recorders is published as a C book for soprano and tenor instruments and an F book for alto or the sopranino as well as in the combined version which is the one that was examined. The separate books sell at half the price listed above. The harmonic feature of the book is the fact that the C recorder and the F recorder have different but compatible parts to play from the very beginning. Thus the C player learns first the fingering for C while the F player first tries E thus making even the initial rhythmic exercise harmonic. On the first page they both learn D and one adds B while the other plays F to make two part harmonic exercises playable. This is the plan followed through most of the book with one part having the melody on one piece and an accompanying part or descant on the next. A fingering chart for both English and German systems is provided as is a trill chart.

### THE MUSIC CONSULTANT AT WORK.

By Lorene Marvel. (New York: Bureau of Publications, Teachers College, Columbia University), 1960. 71 pp.; \$1.75.

This pamphlet describes the role of the music consultant in more detail than in most any publication to date. Accepting the self-contained classroom as the best means of organizing elementary school experiences, the music specialist is then seen as one who "works to support and assist the classroom teacher."

The five chapters of the booklet deal with the classroom teacher and the consultant in their relationship to the children, the same two professionals as they work together outside the classroom, and the consultant and the principal, the relationships between the consultant and the general supervisor, the director of music and other musicians in the community, and finally, with the music consultant himself! Throughout the publication the author has used anecdotes from school situations to illustrate the points being made. This makes for interesting reading while at the same time providing useful ideas.

**CONTEMPORARY ISSUES IN ELEMENTARY EDUCATION.** Educational Policies Commission. (Washington: National Education Association), 1960. 27 p.; 35c. Discounts on quantity orders: 10 per cent on 2-9 copies and 20 per cent on 10 or more copies.


This recent publication of the Educational Policies Commission of the NEA and the American Association of School Administrators recognizes the pressures for change which are today being felt by the elementary school. Admitting the necessity for change, the recommendations caution that elementary schools must not lose sight of their special importance as the foundation of further learning. The report "seeks to identify the unique characteristics of elementary education and to illustrate their bearing on current practices and proposed changes." The body of the report deals with "The Importance of the Elementary School," "The Content of Elementary Education," "Realities of Learning," and "Implications for Policy."



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### MUSIC FOR STUDY: A Source Book of Excerpts

by Howard A. Murphy, *Teacher's College, Columbia University*, and Robert A. Melcher, *Oberlin College*

 Representing 248 excerpts of musical masterpieces (from the 17th to 20th century) and 52 different composers, this is a handy one-volume collection of actual music excerpts for analysis. In all vocal and choral excerpts in which the text was originally in a foreign language, the original is given along with the English translation. The last example in each chapter is given without any markings; by supplying these the student develops his understanding of musical structure. 1960 182 pp. Text price: \$3.75

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**ALESSANDRO SCARLATTI.** By E. J. Dent. (London: Edward Arnold Ltd.), 1960. 252 pp.

This book is essentially a reprinting of the 1905 work of the famous English musicologist E. J. Dent. It is actually an exact reprint from the original plates with asterisks added in the margin to indicate additional notes by Frank Walker who has also contributed a prefatory note. In explaining the reason for a verbatim reprint of such a book the dust jacket declares that "the book has never been superseded, the musical discussion and analysis that form the bulk of it are still standard and authoritative, and the growth of interest in musicology has led to a continual demand by students for copies now scarce and difficult to come by."

The Walker notes add the benefit of modern scholarship (largely of a biographical nature) to a work that concerns itself mainly with the music of a musician that Dent labels "Father of Classical Music."

**THE ART OF THE CHORAL CONDUCTOR.** Volumes I and II. By William J. Finn. (Evanston, Illinois: Summy Birchard Publishing Company), 1960. 292 and 302 pp.; \$4.50 each.

These two volumes represent a new edition of the standard work first prepared by Father Finn in 1939 and 1944. The only new material appears in the preface written by Joseph R. Foley, present conductor of the Paulist Choristers, the group with which the author was so long associated. He adequately describes the book when he says in this preface, "Here one can find a working system—and a highly successful one—for training a chorus, and insights of interpretation that can make a singing group outstanding for artistic performance." Volume I is concerned more with the system and Volume II with the "insights of interpretation." The books are well printed with all the many musical examples and their paper covers are attractive.

**JAZZ STREET.** By Dennis Stock and Nat Hentoff. (New York: Doubleday & Company), 1960. 63 pages plus plates; \$6.95.

Jazz Street is subtitled "A Photographic Exploration into the World of Jazz." Photographer Stock's artfully executed shots are grouped into three sections. "The First Bar" presents eleven pictures illustrating isolated phases of jazz history. "The Itinerant" is a photographic essay of Louis Armstrong on tour. "Faces" is made up of ninety-six pictures of personalities who have made jazz. Each of the photographs is accompanied by a commentary by jazz literate Nat Hentoff. A most attractive book.

**FUNCTIONAL LESSONS IN SINGING.** By Ivan Trusler and Walter Ehret. (Englewood Cliffs, N.J.: Prentice-Hall, Inc.), 1960. 160 pp.; \$3.95.

It has been some few years since a new class voice book appeared. This is a handsome addition to the field. It contains all the standard elements—theoretical discussion, exercises, diagrams, photographs of mouth position, and songs from the standard repertoire of first-year singers. The recognition of the lack of anything new is not to say that teachers in high schools and colleges will not find this work useful. Arranged in eighteen lessons, the work covers breathing and the production of the various vowels, diphthongs, and consonants used in singing in English. Each lesson is accompanied by a complete song with accompaniment printed on full 9" x 12" pages. A graded list of selected songs is given and a long-playing record is available to supplement the text.

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## The Challenge of the Conant Report

Continued from page 36

career, they should elect as strong and as wide range a high school program as possible so that they will have as wide a choice of a college major as possible. This will mean that our music majors will benefit equally along with those students who will not make music a career.

### Summer School

We need not be reminded that the summer school has not reached its potential in aiding students who would like to take additional work over and above those subjects possible during the school year, or to enable those students who are "heavily engaged in extracurricular activities" to complete an academic subject. Musically, too often it would seem, the summer program is merely an effort to hold wind and string ensembles together or to make inroads toward a beginners program. In addition, we might find it most rewarding to offer courses involved with musical content much as is found in summer music camps.

We can see how these five points call for a strengthening of the high school and how with the proper follow-through music will benefit inevitably. I think we can imagine, then, that the average school of minimum size would offer students opportunity to participate in band, choir, or orchestra. The music department also should offer courses

that would be electives primarily for the student who is not involved in these ensembles to aid him in understanding his culture and the role of music in it. I would suggest classes in music appreciation or an introduction to music literature. In addition to these services, there should be some offerings in music theory, music history, and composition which could aid the more musically talented student or the student who might become interested in music as a career.

With these ideas it seems almost obvious that more music teachers will be required for the high school teaching staffs, that music will become a more vital and worthwhile subject in our schools, and, most important of all, more boys and girls will understand what music can offer them as a vocation, an avocation, and for a more useful use of leisure.

The challenge for the future has been given. Interestingly enough it has come from a learned scientist in a plea to parents and school board members to make their high schools of better quality. Better this way, perhaps, for then we can all understand that what we as musicians wish for and what we work for is not a selfish dream or a narrow wishful thinking. The challenge has been given. It is our responsibility to aid it where possible.



**500 YEARS OF CHICAGO MUSICAL INSTRUMENT HISTORY** is shown above. The first two rows represent 365 of those years. Most of the group pictured here are well known to the music industry since their tenure of service with Chicago Musical ranges from its founding forty years ago (in the case of President M. H. Berlin, front row center) down to six months. The average tenure is close to 10 years.

## CANDIDATES

ELECTIONS for the 1961-1963 biennium will be held at the six MENC Division 1961 convention.s. Thereafter, voting in Division elections will be by mail in the pattern of the recent national biennial election.

Nominating committees chosen by the Boards of the respective Divisions select two candidates for Division president and two for second vice-president. The retiring Division president automatically becomes first vice-president. The two-year administrative term of office begins July 1.

Below are the slates prepared by the five nominating committees which had completed their work by presstime. The sixth (Southern) will appear in the January 1961 issue.

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- ☐ AGNES B. GORDOWN  
Phillipsburg, New Jersey

#### For Second Vice-President:

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Bay Shore, New York
- ☐ LUTHER F. THOMPSON  
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### SOUTHWESTERN

#### For President:

- ☐ JACK R. STEPHENSON  
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- ☐ PAUL STRUB  
Kirkville, Missouri

#### For Second Vice-President:

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Ardmore, Oklahoma
- ☐ ARTHUR G. HARRELL  
Wichita, Kansas

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#### For President:

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Moscow, Idaho
- ☐ DONALD C. SCOTT  
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#### For Second Vice-President:

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- ☐ LLOYD C. OAKLAND  
Missoula, Montana

### WESTERN

#### For President:

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#### For Second Vice-President:

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- ☐ HARTLEY D. SNYDER  
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- ☐ PAUL S. IVORY  
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**Southwestern**—Jan. 27-30, Albuquerque, N.M.  
**Northwest**—March 15-18, Spokane, Wash.  
**Western**—March 26-29, Santa Monica, Cal.  
**North Central**—April 6-10, Columbus, Ohio  
**Southern**—April 20-22, Asheville, N.C.

#### National Biennial Meetings

1962—March 16-20, Chicago, Ill.  
1964—March 6-10, Philadelphia, Pa.  
1966—March 18-22, Kansas City, Mo.

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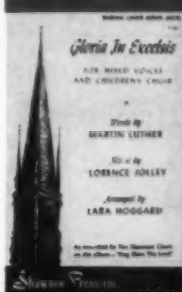
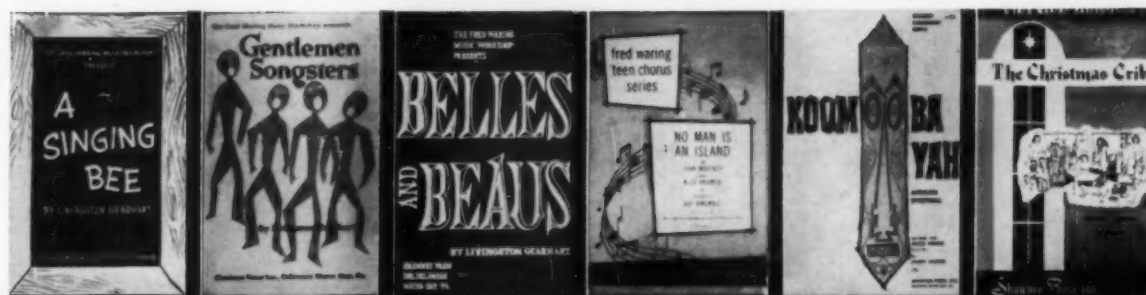
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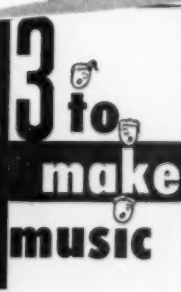
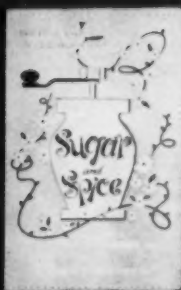
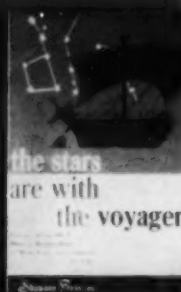
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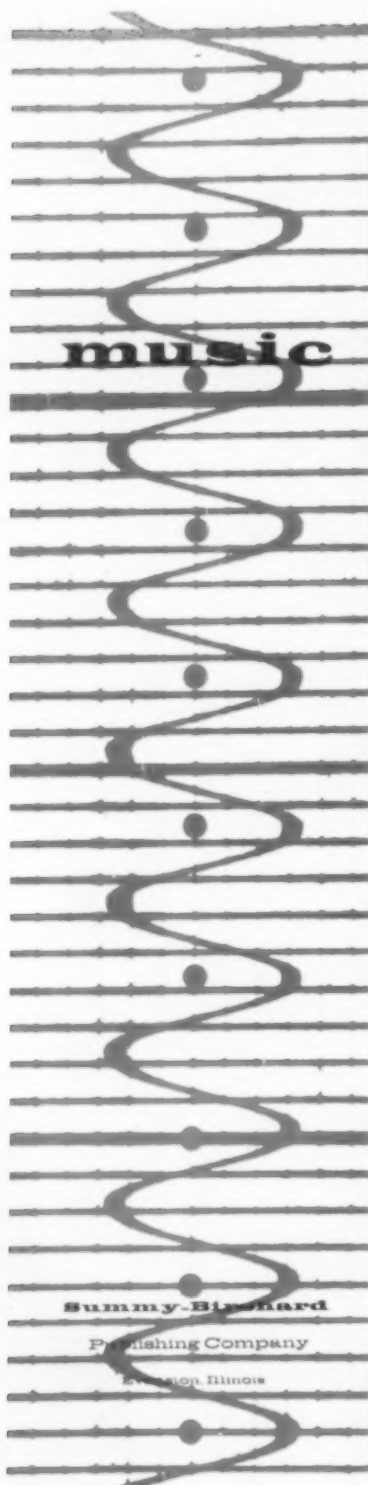


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